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ABSTRACT

As part of the second phase of a two-phase study of the condition and needs of the live professional theatre in America since the mid-1960's, this volume contains statements of the problems and solutions identified by the following theatre organizations: (1) Actors' Equity Association, (2) Off-Off Broadway Alliance, (3) Alliance for American Street Theatre, (4) Dramatists' Guild, (5) The League of Resident Theatres, (6) American Theatre Association, (7) League of New York Theatres and Producers, (8) American Community Theatre Association, (9) Performing Arts Repertory Theatre Foundation, (10) Theatre Development Fund, (11) Theatre Communications Group, and (12) Black Theatre Alliance. Two tables at the beginning of the volume summarize the problems and solutions identified by the various groups. (HOD)

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EXHIBIT VOLUME I

MATHTECH
The Technical Research
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CS504062

EXHIBIT VOLUME I

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A. SUMMARY OF STATEMENTS

For easy reference, we have summarized the problems and solutions identified by various theatre organizations in Tables 1 and 2.

Table 1

Selected Problems Facing the American Theatre

Organizations	(1) There is Inadequate National Recognition of Theatre's Importance	(2) Inadequate Recognition of Black Theatre in Mainstream of American Cultural Scene	(3) Inactive Local Administrations, and Deteriorating Condition of Central Cities Affect Theatre Attendance	(4) Adverse Tax Rules and Regulations	(5) Level of Funding and Allocation Criteria do not Meet Existing Needs	(6) Rising Costs of Production Reduce Opportunities for New Plays and Ideas	(7) Absence of Black Theatre Representatives at Funding Decision Making Level
Actors' Equity Association	X		X	X	X		
Off-Off Broadway Alliance	X		X	X	X		
Alliance for American Street Theatre					X		
Dramatists' Guild					X		
The League of Resident Theatres					X		
American Theatre Association	X					X	
League of New York Theatres & Producers	X		X	X		X	
American Community Theatre Association	X						
Performing Arts Repertory Theatre Foundation			X		X		
Theatre Development Fund							
Theatre Communications Group	X				X	X	
Black Theatre Alliance	X*	X	X*		X	X*	X

* Verbal Communication.

Table 1 (Continued)

Selected Problems Facing the American Theatre

Organizations	(8) Theatre Unionism Inhibits Small Theatre's Development	(9) Artistic Goals/ Standards may be Jeopardized by Present System of Funding & Economic Pressures	(10) Inadequate Compensation and Employment Opportunities for Artists	(11) Inadequate System of Training Artists	(12) Need for a More Comprehensive System of Distribution and Marketing of Tickets	(13) Problem of Assessing Quality Theatre	(14) Unfavorable Press Coverage of Black Theatre
Actors' Equity Association			X*				
Off-Off Broadway Alliance	X	X	X*	X*	X*		
Alliance for American Street Theatre							
Dramatists' Guild							
The League of Resident Theatres		X	X*				
American Theatre Association				X			
League of New York Theatres & Producers					X*		
American Community Theatre Association	X			X		X	
Performing Arts Repertory Theatre Foundation							
Theatre Development Fund					X		
Theatre Communications Group			X*				
Black Theatre Alliance	X*	X*	X*	X			X

* Verbal Communication.

Table 2

Solutions Suggested by Theatre Organizations

Organizations	(1) Recognition of Theatre As a National Resource	(2) Develop Systematic Statistical Surveys of the Theatre by the Dept. of Labor and Commerce	(3) Create a Broad-Based National Theatre	(4) Subsidize Housing Facilities for Artists	(5) Create a Central Theatre Advocacy Agency/ Organization	(6) Government Should have the Primary Responsibility for Supporting the Theatre	(7) Revise Tax System and Local Governments' Rules & Regulations Affecting the Theatre	(8) Promote Urban Renewal Program & Community Support
Actors' Equity Association	X	X	X	X			X	
Off-Off Broadway Alliance	X	X÷	X÷	X÷		X÷	X	X÷
Alliance for American Street Theatre	X							
Dramatists' Guild	X							
The League of Resident Theatres	X		X÷					
American Theatre Association	X					X		X
League of New York Theatres & Producers	X	X÷			X		X	X÷
American Community Theatre Association	X							
Performing Arts Repertory Theatre Foundation	X					X		
Theatre Development Fund	X				X	X		
Theatre Communications Group	X					X		
Black Theatre Alliance		X÷		X÷	X÷	X÷		X÷

÷ Verbal Communication.

Table 2 (Continued)

Solutions Suggested by Theatre Organizations

Organizations	(9) Tie up the Theatre with the Information System of Cities, Especially Manpowe Grants & Real Estate Board Decisions	(10) Develop Private Funding Sources & Create Own Endowment	(11) Revise Funding Policies to Recognize Subsidization of Operational Needs & to Free Artistic Resources Used for Raising Funds	(12) More Funds to Support Technical Assistance Groups and for Specialized Activities	(13) Establish a Coordinated Policy for all levels of Funding in Black Theatre	(14) Expand Short-Term Loan Programs by TDF & CCF with Aid for Local & State Govt's to Black Theatre	(15) Increase Amount of Discretionary Funds for Program Development in Black Theatr
Actors' Equity Association							
Off-Off Broadway Alliance	X	X÷	X	X÷		X÷	
Alliance for American Street Theatre		X	X				
Dramatists' Guild							
The League of Resident Theatres			X				
American Theatre Association		X÷					
League of New York Theatres & Producers							
American Community Theatre Association		X÷					
Performing Arts Repertory Theatre Foundation			X				
Theatre Development Fund							
Theatre Communications Group		X÷	X÷	X÷		X÷	
Black Theatre Alliance	X÷	X÷	X÷	X	X	X	X

÷ Verbal Communication.

Table 2 (Continued)

Solutions Suggested by Theatre Organizations

Organizations	(16) Representatives of Black Theatre Should Serve on Local & National Committees	(17) Participation of Performing Artists' Unions in the Policy-Making Process (Government & Non-Government)	(18) Unions Should Ease Their Rules to Assist Growth of Small/Experimental Theatres	(19) Get all Segments of the Theatre to Cooperate & Improve Communications	(20) Develop Adequate and Uniform Standards of Compensation for Artists	(21) Eliminate all Barriers to the Circulation of Artists & Artistic Work Throughout the Theatre	(22) Systematize Training and Artistic Quality Criteria
Actors' Equity Association		X					
Off-Off Broadway Alliance	X*		X	X*		X*	
Alliance for American Street Theatre							
Dramatists' Guild							
The League of Resident Theatres							
American Theatre Association				X			X
League of New York Theatres & Producers				X			
American Community Theatre Association				X			X
Performing Arts Repertory Theatre Foundation							
Theatre Development Fund			X	X	X	X	
Theatre Communications Group			X*		X	X	X*
Black Theatre Alliance	X		X*	X*	X*		

* Verbal Communication

Table 2 (Continued)

Solutions Suggested by Theatre Organizations

Organizations	(23) Make Theatre Accessible to Youth	(24) Develop Facilities to Recycle Scenery, Costumes, etc.	(25) Unite all Community Theatres/ Alliance of Street Theatres	(26) Direct Grants for Writers & New Plays; Provide Opportunities for Talent	(27) Subsidize Repertories (a way to Develop Playwrights and Audience Attendance)	(28) Subsidize the Commercial Theatre in order to make Space on Broadway Available for Trying Out New Plays, and for Computerized Marketing Systems	(29) Develop a Creative Link with the Commercial Theatre; Use the Not-for-Profit Theatre More Effectively in the Development of Plays & Artists
Actors' Equity Association	X*						
Off-Off Broadway Alliance		X*		X*			
Alliance for American Street Theatre			X				
Dramatists' Guild				X	X	X	
The League of Resident Theatres							
American Theatre Association				X			X
League of New York Theatres & Producers	X*						
American Community Theatre Association	X	X	X				
Performing Arts Repertory Theatre Foundation	X						
Theatre Development Fund						X	
Theatre Communications Group				X	X		X
Black Theatre Alliance		X*			X*		X*

* Verbal Communication.

B. STATEMENTS

esident THEODORE BIKEL
Vice President BARBARA COLTON
2nd Vice President NANCY LYNCH
3rd Vice President JEANNA BELKIN
h Vice President VINCENT BECK
cording Secretary CARL HARMS
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estern Regional Vice President JOSEPH RUSKIN

Professional Theatre
Actors' Equity Association
Founded in 1913

Executive Secretary DONALD GRODY
Associate Executive Secretary WILLARD SWIRE
Counsel COHN, GLICKSTEIN, LURIE OSTRIN & LUBELL

BRANCH OF ASSOCIATED ACTORS AND ARTISTES OF AMERICA
AFL-CIO
AFFILIATE OF FEDERATION INTERNATIONALE DES ACTEURS
INTERNATIONAL FEDERATION OF ACTORS
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rnard Pollock
talie Priest
rick Quinn
r Raider-Wexler
Binnie Ravitch
Kathleen Robey
a Rogers
per Ross
borah Savadge
ben Schafer
Hank Schob
Lauren Scott
Thurston
worth Wright

November 30, 1977

Mr. Robert J. Anderson
Mathtech, Inc.
P.O. Box 2392
Princeton, New Jersey 08540

Dear Andy:

Enclosed is text of my statement for the Mathtech study. I am sorry for the delay in sending it to you, but I am sure you are familiar with the demands of a rather hectic schedule.

Best wishes to you.

Sincerely,

Donald Grody
Executive Secretary

DG/ra
enc.
(Dictated but not read)

Other Offices: 6430 Sunset Blvd., Los Angeles Calif. 90028/100 Bush St., San Fran., Calif. 94104/360 N. Michigan Ave., Chicago, Ill. 60601

Donald Grody
Actors' Equity Assn.
November 30, 1977

The major problem confronting the theatre artist today, as described by his union Equity, as well as by the actor himself, is unemployment. I would venture the heresy that this description results from looking through the wrong end of the telescope, describing the sympton of the disease, and not the disease itself. The chief problem of the actor is the failure of society sufficiently to appreciate, materially and esthetically, his contribution.

Materially, the society -read legislature- in a most niggardly fashion dispenses its largesse to the theatre. With a budget of half a trillion dollars --that's five followed by eleven zeros-- 6 million dollars for the theatre hardly seems sufficient. In terms that might be understood, that means about one/one hundred thousandth of the total U.S. budget. If the Congress feels we are worth that little why should the polity feel otherwise. Yet the failure of the federal government as well as the multitude of state and municipal governments' to acknowledge the theatre's contribution to the American scene in purely economic terms need not be laid entirely at the legislators' door. The theatre has failed institutionally to assert the dependency of other industries upon the theatre's success. As the theatre remains a cottage industry as well as a collaborative art form, it requires the employment of a host of other workers with diverse skills. Moreover, the theatre does not exist in a vacuum but must rely on or enlarge employment in such diverse systems and industries as transportation, retailing, restaurants, hotel, to name but a few. But a decent symbiosis has not yet been created between the purveyors of theatre and the bureaucrats in government. Where are the studies of the Department of Labor as to employment patterns and earnings in the theatre? Where are the data of the Commerce Department to detail the interrelationships among the many disparate employing entities within the theatre without which the theatre does not exist? Why, in the 200th year of our Independence, is there no defined policy Executively or Congressionally-proclaimed which charts a course for the theatre and mandates massive governmental support.

Esthetically there is only silence. Regrettably, the theatre is still a plaything, a frill in the minds of most. To the terrible detriment of our Nation, tens of millions are denied the opportunity to be made alive to the beauty of our language and to the challenge of ideas. Is it not time for the redemption of Adams' pledge that: "I must study politics and war so that my sons may have liberty - liberty to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce and agriculture; in order to give their children a right to study painting, poetry, music, architecture...."

There being no virtue in polemicism alone, I would restate the "unemployment" dilemma in these terms: There are probably not enough actors to fill all the jobs that want filling in the theatre if the needs of the people were satisfied by the Government. This, then, is the principal problem, to obtain acknowledgment that the theatre is a part of the circulatory system of this Nation and that nothing less than a commitment in the grandest terms possible can be acceptable.

Grand schemes and generalizations aside, what can be done now, momentarily, to assist the theatre artists --and the audience. For one thing, Actors' Equity Association, a union of actors 23,000 strong, has a plan for a National Theatre which can be bought for a pittance --in terms of our National Budget. For the paltry sum of 50 million dollars, we can provide a theatre in every state. And when we say $50 million, we are being conservative, because at that price you could give the tickets away. (Which may not be a bad idea, since libraries and public schools are free.) This idea, supported by the data accumulated from the operations of theatres throughout the Nation which function under union contracts, has so far stimulated no one to great activity. Perhaps it is not complicated enough. Perhaps it should suggest a feasibility study to be followed by a panel of experts who will bring to bear all the expertise of their various disciplines. But the idea is sound, it doesn't cost very much, and it can work.

Following the concept of a broad-based National Theatre which, I hasten to advise, did not come from any producer but from the union of theatre actors in the United States, is the fact that there has been a studied reluctance to permit the participation of performing artist unions' representation on the governing boards of theatres, on the state and federal councils that promulgate cultural policy and in the private and public convocations where "artistic" policy is discussed and decided. The current debate in the arts world which centers about populism and elitism is pertinent. To suggest that elitism means that we should ever strive for the best, for excellence, begs the question. The real issue is: shall the arts be permitted to become popular, i.e., shall they be available to the people. And, ineluctably, who shall decide what is "popular" fare. In a time when the media are all-powerful, am I too strident to suggest that the style-setters and the pattern-makers don't know their elbows from their armpits -to coin a euphemism. All this, it seems to me, suggests greater participation from among the actors and their representatives, who surely possess at least an equal degree of discernment about the needs of theatre-goers as the media specialists, educators and corporate directors who usually make the judgments.

Theatres and theatre workers are natural resources and need to be subsidized. The antiquated tax structure under which most theatres operate needs examination and overhaul. If a theatre is to be treated simply as a piece of real estate, and I don't believe it should, then at the very least the revenues should be recycled so that the theatre, as a whole, may benefit.

Because of the vagaries in employment of Actors there must be afforded greater survival guarantees so that their capacity for creation is not too severely diminished. Public and private statistics confirm that Actors as a group belong to the class known as working poor. As such, they are entitled to the special concern which the nation attaches to that class. Artists' housing facilities, such as Manhattan Plaza in New York City, are only a first step. We need more Manhattan Plazas and in other cities throughout the nation. At a time when other natural resources are being too quickly depleted, theatres and theatre artists suffer from under-utilization. Theatres must be used for more than 24 hours a week, which is customary, and an alliance must be established between the educational system and the Theatre so that our youth can begin at least as early as school age to appreciate the value of life performance for which there is no substitute. In the hours between 9 and 12 in the morning, Theatres all over the nation should be filled with children's laughter, as Theatres between 8 and 11 in the evening delight the parents of those children.

Finally, actors and others in and out of the theatre can support H.J. Res. 600 (95th Cong., 1st Sess.), a proposed joint resolution of the Congress to have a White House Conference on the Arts in 1979. Several years late in terms of the Carter Administration, but at least a step in the right direction. The resolution would declare, among other things, "that the development and encouragement of arts activity in the United States are of the utmost importance in the Nation's life and heritage, that concern for the quality of life in the United States requires constant dedication, planning and reflection on the state of the arts in the Nation; and that the arts have an increasingly significant impact on the economic sector of our society." I do not take these sentences to be high-sounding rhetoric and nothing more. I takes these words to be a part of the important business of this Nation and I ask all theatre constituents to challenge the proponents of this Joint Resolution to make the dream of H.J. Res. 600, and Adams' assertion, a reality.

OOBA
OFF OFF BROADWAY ALLIANCE

A COOPERATIVE ORGANIZATION ESTABLISHED TO PROMOTE RECOGNITION FOR OFF OFF BROADWAY AS A SIGNIFICANT CULTURAL FORCE AND TO HELP ITS MEMBER THEATRES ACHIEVE THEIR ARTISTIC GOALS

162 WEST 56th STREET, No. 206, NEW YORK 10019 (212) 757-4473

Thank you for your consideration.

The OOBA Staff

Ellen Rudolph
Kimberly S. Myers
Beth-Ellen Keyes

To: Robert Anderson
From: Ellen B. Rudolph, Executive Director, Off Off Broadway Alliance (OOBA)
Date: October 28, 1977
Re: Conditions and Needs of the Off Off Broadway Theatre Movement

An identifying characteristic of almost any of the more than 200 Off Off Broadway theatres is the "developmental" nature of their work: the concern with process, and with growth, and with the nurturing of the living artist. The "institutionalization" of these theatres -- structuring them on a year-round basis, with a consistency of administrative, technical, and artistic leadership and support staff -- is an attempt to stimulate this atmosphere for growth. Because of this concern for process, neither artists nor audience feel cheated or "ripped off" when a particular theatre piece does not gel, does not provide 100% satisfaction. Rather, there is an awareness that the work must continue. (Much education of critics, the public -- even Board Members -- is still needed. As the theatres become more visible, and as many productions do move to the commercial arena, the process is often forgotten and the critics and public begin to ask: "What is your next hit?" "Why don't you have something moving this year?")

The theatres' institutionalization, which stresses consistency of personnel, has allowed the Off Off Broadway theatres to develop very unique identities; i.e. a Circle Repertory Company production has a stamp of its own and is recognizable as very different from a Playwrights Horizons production, or an Interart Theatre production. All are excellent -- and very different. The productions are different from each other not just because of different scripts or different budgets or different "houses," but because of different "support systems." A Circle Repertory Company production, for example, could not have been created in any other environment. The Off Off Broadway theatres are not just "houses", or interchangeable auditoriums; they are families. (Throughout theatrical history, the most creative work has occurred when this kind of extended artistic family has existed -- people who work together again and again. Our best commercial theatre work also occurs in this atmosphere -- e.g. the Prince-Sondheim combination, or the former production technical teams headed by then-production stage manager Porter Van Zandt. The difference between developmental and commercial theatre is that in developmental theatre this family and process-oriented way of working is the rule -- not the exception.)

A theatre determined to nurture the living artist -- the Off Off Broadway theatre -- will often choose a play not because it is the best, most perfect, most potentially popular play ever written, but because the theatre believes in the writer. A given theatre may decide that the best way to help a particular writer is with a staged reading -- or perhaps with a full production, and then a later staged reading to take a look at some of the changes made. An audience has emerged which understands this emphasis and wants to be part of the artist's growth. The Off Off Broadway audience is still an active part of the experiment -- part of a community-- as the Broadway audience was in the late 1920's to 1940's. The Off Off Broadway theatre is providing a true theatrical alternative (artistically, socially, and economically) to the theatregoing public.

The future "National Theatre" lies in the not-for-profit network of theatres across the country, and Off Off Broadway is not only a part of that network, but is the seedbed for much of the work that the entire network is doing or will eventually do. Because of Off Off Broadway's primary commitment to the work of the living artist, to an extent greater than within any other theatre constituency, and because of the influence of New York City in the nation's arts activities, these theatres are in a position to profoundly affect the future course of the American Theatre. Off Off

Broadway ideas are now filtering into the mainstream of new ideas, new forms, new styles. On any given day now, at least 1/3 of the New York Times ABC commercial theatre listings have originated in our developmental theatres. The developmental theatre community is beginning to realize that it has great strength collectively, and that if used properly, a National Theatre can arise in America.

SOME PROBLEMS

In general, the Off Off Broadway theatres are working with a higher level of sophistication now than was true five years ago. This is partly due to the greater accessibility of information -- from the larger theatres, from funding sources, from service organizations, and to major subsidy from funding sources such as the New York State Council on the Arts. The theatres are at a point of transition that throws emphasis on the pains of growing larger and more complex, while maintaining a commitment to the ideals and an identity from an earlier, simpler time.

The problem with some of the theatres, is that they have been doing top-quality professional theatre on a community theatre budget. A theatre can make a go of it for only so long based on the charisma and energy and vision of its leadership. Sooner or later those wonderful qualities have to be backed up with CASH or the theatre begins to deteriorate.

This is where the real problem arises: the bigger a theatre in the Off Off Broadway movement grows, the more time the artistic director has to spend away from the theatre. One third of his/her time can be spent trying to raise money -- not always successfully. Since the need for grant money so fat exceeds the amount of money available, the competition for funding dollars is fierce. Huge chunks of time must be spent writing proposals, going to meetings, and explaining oneself over and over again -- and most often, getting rejections. The artistic leadership of the theatre belongs IN the theatre, supervising the production of plays. His/her presence is essential for the art of the theatre to flourish. But unfortunately, time must also be spent at luncheons, cocktails, etc., just mingling with the theatre community to be sure everyone knows you are there and what it is that you are doing. "Mingling" becomes a real art form -- mingling in order to get to know a program officer, in hopes of getting an interview so that NEXT YEAR you might get a bit of cash. (Nice as program officers might be, your problem when you see them is money. More established regional theatres- LORT theatres - are usually in better shape because they are more apt to be able to hire first-rate administrative staff to carry more of the liason and fund raising burden. Too few Off Off Broadway theatres are fortunate enough to have the highly talented full-time administrators necessary.) Several very fine artistic directors are considering leaving the theatre because of this increasingly consuming part of their jobs. They are finding it hard to focus on who they are. The Off Off Broadway theatre is in serious trouble if it begins to lose its artistic leadership. This constituency must find a way to employ the quality of administrative support it meeds. And the whole system of funding must be seriously questioned. (Off Off Broadway stands for the place which guarantees the right to begin, and if necessary, to begin again. When one theatre grows, there is a newer, smaller one to fill its place. When one theatre fails, five more take its place. But Off Off Broadway must also stand for the place which nurtures you as you CONTINUE. The largest of the Off Off Broadway theatres are sometimes caught in the void between funding sources that provide "seed money" and those which favor "major institutions.")

One of the financial mainstays of the entire arena has been the TDF Voucher Program -- a totally democratic means of support that puts the burden of choice on the theatregoer and the burden of initiative (through inexpensive promotion possibilities) on the theatres. More such programs are needed -- programs in which no value judgements are made and the theatres stand or fall by their own viability.

One of the most complex problems which the Off Off Broadway theatres face is unionism. The climate which nurtures the conditions and processes which encourage these theatres to thrive is one relatively free of union restrictions (as the 99-seat waiver houses in Los Angeles have found). Off Off Broadway management does not deny that artists must be guaranteed the right to work with dignity, in fact the management insists on it. But "dignity" within the small, developmental theatres includes the nature of the work itself -- the chance to be part of the discovery of a new facet of ones own talent, and to share in the excitement surrounding the birth of a new idea, a new vision. "Dignity" cannot always be defined in fiscal terms which apply to a kind of artistic organism which is NOT Off Off Broadway. The actors in the Actors Equity Union, for example, want and need to work in Off Off Broadway theatres -- not only actors who are getting their first jobs, but highly skilled, highly visible, established talent who need to return to Off Off Broadway several times a year in order to experiment. (They also know now that many of the longest running roles on Broadway will come out of a showcase production that "moves.") The actors know that union overprotection to the point of strangulation of an Off Off Broadway theatre is NOT what they need. (It should be noted that more and more, the differences among the various theatre arenas are either contractual or philosophical, not differences in the quality of talent. Actors circulate freely among Broadway, Regional, and Off Off Broadway theatres.)

The Actors Equity Showcase Code, under which many of the theatres function, is also partly responsible for the low earned income potential of most of the theatres. The Code allows only 12 performances of a production, which is prohibitively restrictive. The audience builds as a show is about to close. The theatre then, in order to attract funding subsidy, must turn itself into an "institution" which does many productions a year in order to show that it is "here to stay" and often must begin to have subscription drives or spend much time fund raising even before it knows what -- or who -- the theatre is about. Surely, it is not simple to begin to solve any of this, or even to find where the problem really begins -- but the questioning must begin now.

The struggle to make Actors Equity understand how the Off Off Broadway theatres work, and what they are trying to do, is ongoing, and the Society of Stage Directors and Choreographers (SSD & C) is now hot on the trail. As operating budgets increase and more theatres go on versions of the AEA Off Broadway contract (they sign these contracts, and/or pay equivalent rates as soon as they can afford it), the technical and press agent unions will follow suit. Also, the Dramatists Guild is trying to establish a prototypical Off Off Broadway playwrights contract.

All of these organizations or unions clearly should be trying to protect their members. However, Off Off Broadway cannot continue to be the major source of nourishment to the American Theatre which it is now, if unionism DENIES the artist the right to practice the art. We must learn from the history of Off Broadway in the 60's that theatres must be given the right to begin, without pressure, so that they may have the opportunity to grow and prosper. A healthy Off Off Broadway movement gives birth to a major portion of shows which "go to contract" and provide years of PAID work life for our artists.

The next most important problem area concerns SPACE and THE CITY itself. On Spetember 27, 1977, Mayor and Mrs. Beame joined with OOBA in hosting a press briefing at Gracie Mansion which celebrated the history and future of the Off Off Broadway movement. In attendance were artists and administrators from the City's almost 200 developmental theatres -- e.g. Ellen Stewart from LaMama, Robert Moss from Playwrights Horizons and the 42nd Street Gang, Marshall Mason from Circle Repertory Company, Lynne Meadow from the Manhattan Theatre Club, Woodie King from Henry Street's New Federal Theatre, as well as Claude Shostal and his staff, leading representatives of the New York and Long Island Press, and the staffs and board members of the arena's most supportive funding sources. This press briefing was, we hope, the beginning of what must develop into a concrete, mutually supportive connection between the City and its developmental theatres.

These theatre organizations are now locked into the economic redevelopment of many of New York City's neighborhoods. (Almost without exception, any area of the City which can again be called a "neighborhood" has some kind of arts activity at, or embracing, its center.) The theatres are recycling previously unusable or undesirable spaces all over the city and bringing communities back to life.

Two of the major problems which the theatres face depend largely on the City's attitude toward the theatres: 1 - the problem of finding non-traditional spaces in which theatre can be created and performed, and then renovating these spaces and bringing them "up to code" (for the mutual good of both City and Theatres, this area demands innovative thinking, including possible plans for ownership of the space not unlike "Sweat Equity" and other creative and enlightened mortgaging and banking projects); and 2 - the theatres' inability, thus far, to hook into the information systems within the City which could be of help -- e.g. information regarding Manpower grants and Real Estate Board decisions. The theatres are asking for a partnership in the economic redevelopment of the City. They must develop a system of support for their theatres within the myriad City Departments which effect them -- a system which will nurture the theatres and build the City. (Eventually, it seems, in any field that has anything to do with people, one comes up against problems of property and real estate. In a city like New York, where almost every theatre is a tenant, and where real estate is at a premium, the theatres fight overwhelming odds to survive. The myriad regulations and requirements to occupy a building which they often do not control are a constant drain on already taxed creative energies.)

During the past several years, the Off Off Broadway theatres have come to realize the value of collectivism in tackling many of their problems. Their sense of community is strong now, and service organizations like OOBA and the Black Theatre Alliance (BTA) and Association for Hispanic Arts (AHA), augmented by recently supportive activities of excellent service organizations like TCG (Theatre Communications Group) and FEDAPT (Foundation for the Extension and Development of the American Professional Theatre), are working toward creative solutions. The theatres are pooling information and expertise. The aggressive and creative leadership of service organizations must stimulate a nourishing environment for developmental theatres which function in a very difficult city. (Theatres which belong to these organizations are striking the important balance between protecting their individuality -- the Off Off Broadway arena must never homogenize -- and collectivity.)

CONNECTIONS TO COMMERCIAL THEATRE

In the past three years, many theatres have grown strong partially because they have had one or more very successful and very popular productions which have been "moved" either to Off Broadway or to Broadway. In some cases, the move has made a great financial and/or credibility impact on the Off Off Broadway theatre involved. It has been a wonderful exchange for the Off Off Broadway theatre, for the commercial theatre, for the audience, and most particularly, for the artists involved. There are several very real dangers, however:

"Moving" productions is not what Off Off Broadway is ABOUT. A production must not be chosen because of its potential for popular, commercial success. If the "move" happens, wonderful. But as soon as "move" becomes "motive", the process, growth, experimental meaning of Off Off Broadway disappears. Off Off Broadway as "alternative" disappears.

To quote Phil Blumberg, the literary manager at PAF Playhouse on Long Island: "We must continue to affirm the differences between commercial and non-commercial art. Unfortunately, the current financial crisis in the arts has driven these different theatres closer and closer together and this new alliance may prove a dangerous one. Regional theatres are now providing cheap testing grounds for commercially based work. These groups look to Broadway as a means of earning needed cash and attracting the attention of funding sources. Yet producing plays solely because of their commercial viability or, even worse, serving as try-out centers for Broadway-bound plays, be they Brecht musicals or Alan Alckroyd farces, can only dilute the particular identity of a theatre. Broadway has a responsibility to its investors, non-commercial groups have a responsibility to the development of theatre arts, and these two duties cannot always be reconciled. If resident theatres begin to see their work in terms of individual hits and flops, this new alliance between Broadway and the non-commercial theatre will have destroyed the very movement it was trying to save."

If the segment of Off Off Broadway that exists for the sake of experimentation and the discovery of a theatrical alternative is ignored or left to die because of too much emphasis on what is potentially commercial, Off Off Broadway will go the sterile and strangled way of the old Off Broadway and yet another fringe genre with three "offs" will have to be invented as reaction.

EBR:bek
cc: John Bos, Director, Performing Arts, NYSCA
Robert Marx, Director, Theatre Program, NYSCA
Ruth Mayleas, Theatre Program, NEA
enc: OOBA History, OOBA Fact Sheet

OFF OFF BROADWAY ALLIANCE

History

In January, 1972, the Black-Baumol Study of the New York Theatre (conducted under the auspices of the New York City Cultural Council and the New York State Council on the Arts) was published. In February of that year, a hearing was conducted at which the Study was discussed. It was evident by the end of that hearing, that while several important theatre community problems were analyzed in the Black-Baumol report, the conditions and importance of the Off Off Broadway community had been almost totally ignored.

Many speakers at the hearing forcefully pointed out that a flourishing Off Off Broadway is crucial to the future of American theatre. The Off Off Broadway Alliance was formed as an immediate response to this study. At a meeting following the hearing, the Alliance organized itself as a permanent body, elected officers and an executive committee, and began work on obtaining non-profit, tax-exempt, corporate status. It also began the first comprehensive statistical study of the activities of Off Off Broadway.

There were vast differences in the philosophies, needs, and personalities in the Off Off Broadway community (as there always will be.) OOBA provided a forum where these differences could be aired and resolved when they concerned matters in the common interest, without subtly inhibiting or interfering in any way with the individualistic creative visions which made our movement a unique and vital force in the American theatre.

In September 1972, a central service office for members of the Alliance was established with grants from New York State Council on the Arts, the Rockefeller Brothers Fund, and Morgan Guaranty Trust Company of New York.

Today

OOBA is a coalition of New York City's major not-for-profit, professional Off Off Broadway theatres. Through advocacy, training projects, publications, dissemination of information, fund raising, audience development, administrative problem-solving, and representation in union negotiations, OOBA works to nurture the conditions and processes which allow these theatres to thrive. The coalition serves both the theatres -- by solving mutual problems of credibility and accessibility, and the public -- by keeping it informed of the important changes within the theatres. OOBA also represents the theatres in discussions with other professional theatre arenas, and most important in all of its activities, OOBA encourages the exchange of ideas and information among its member theatres.

OOBA FACT SHEET

The following statistics are provided as an indication of the development of the Off Off Broadway arena over the past few years, and its current status as a major force in the theatre today.

A. Funding:

1. This information was provided by the New York State Council on the Arts, a major funding source for the Off Off Broadway theatre.

SEE INSERT A

2. In 1976-77, $469,945.00 which represents 61% of the money spent by the Theatre Program of the National Endowment for the Arts for the category of Developmental Theatre went to Off Off Broadway.

B. Relationship of Off Off Broadway to other Theatre Arenas:

The following statistics, provided courtesy of Actors' Equity Association, indicate the extent to which Off Off Broadway has become an important resource for Off Broadway, Broadway, Regional and Touring productions.

SEE INSERT B

C. Off Off Broadway as a Developmental Ground for Performing Artists:

We present this list of respected theatre professionals who have worked in the Off Off Broadway arena, many of whom continue to do so.

Greg Antonacci
William Atherton
Thomas Babe
Lenny Baker
John Lee Beatty
Eileen Brennan
Kenneth Cavender
John Cazale
Robert Christian
Joan Copeland
Michael Cristofer

Gretchen Cryer
Ruby Dee
Robert De Niro
David Dukes
Charles Durning
Robert Duvall
Christopher Durang
Maria Irene Fornes
Joanna Glass
Ellen Greene
Tammy Grimes

C. ...Performing Artists, contd:

Gene Hackman
Jack Heifner
Ed Hermann
Pat Hingle
Dustin Hoffman
Albert Innaurato
Corinne Jacker
Carol Kane
Ed Kleban
Woodie King
Shirley Knight
Swoosie Kurtz
Viveca Lindfors
Lawrence Luckinbill
John Lithgow
Donald Madden
Richard Maltby
Nancy Marchand
Lanford Wilson
Kathleen Widdows
Roberta Maxwell
Kevin McDermott
Terrence McNally
Mark Medoff
Stephanie Mills
Edna O'Brien
Kevin O'Connor
Tom O'Horgan
Al Pacino
Austin Pendleton
Paul Rudd
Gilda Radner
Chris Sarandon
Roy Scheider
Maria Tucci
George Voskovec
Chris Walken
Ralph Waite
Henry Winkler
Garland Wright

Also, in studying the recent programs of the following major regional theatres: Guthrie, Arena Stage, Center Stage, Seattle Rep., Long Wharf, Mark Taper Forum, McCarter Theatre, Goodman Theatre, we found that 148 actors had Off Off Broadway credits in their biographies.

Off Off Broadway productions account for a large portion of the theatre activity in New York City today -- last year there were more than 550 Off Off Broadway productions. Off Off Broadway is also the major source of new plays -- atleast 877 new plays were produced between 1972 and 1975, and atleast 200 were produced during the the 1976-77 season alone.

INSERT A

NYSCA THEATRE PROGRAM: FUNDING HISTORY 1974-75 to 1977-78

year	total Theatre Program Budget	total number of applications	total number of applications funded	total number of OOB applications	total number of funded OOB applications	total amount spent on OOB	% of Theatre Program Budget
1974-75	$ 4,637,969	255	135	85	56	$947,757	21%
1976-76	3,769,634	315	125	111	47	915.420	24%
1976-77	3,082,110	292	138	115	56	888,200	29%
1977-78	2,950,000	294		115			

- INSERT B

OFF OFF BROADWAY SHOWS THAT HAVE MOVED ON TO CONTRACT

Production	Off Off B'way Theatre	Work Week	Actors
A CHORUS LINE	N.Y. Shakespeare Festival	Current	
BUBBLING BROWN SUGAR	AMAS Rep. Theatre	"	
FOR COLORED GIRLS ...	Henry Street Settlement	"	9
GEMINI	Playwrights Horizons	"	7
VANITIES	Playwrights Horizons	"	6
1965/66			
THE OFFICE	Actors Studio Workshop		
UNDERCOVER MAN	Herbert Berghof Studio	3	2
6 FROM LA MAMA	La Mama E.T.C.	2	6
WAR/BIRDBATH			
THE RECLUSE - CHICAGO			
THANK YOU, MISS VICTORIA			
THIS IS THE RILL SPEAKING			
1966/67			
AMERICA HURRAH	La Mama/Open Theatre	79	8
THE GOLDEN SCREW	Theatre Genesis	5	3
I'M REALLY HERE	Open Theatre		
GORILLA QUEEN	Judson Poets Theatre	16	20
THE KITCHEN		17	29
1967/68			
HAIR	N.Y. Shakespeare Festival		21
DAMES AT SEA	Caffe Cino	71	8
TOM PAINE	La Mama	36	11
IN CIRCLES	Judson Poets Theatre	27	10
RED CROSS	Theatre Genesis	4	3
HAROLD ARLEN'S SONG BOOK	Herbert Berghof Studio	5	5
THOUGHTS ON THE INSTANT OF GREETING A FRIEND ON THE STREET		3	
1968/69			
BOYS IN THE BAND	Theatre 68/69 (Barr, Wilder, Albee)	125	9
FUTZ	La Mama	29	13
PEACE	Judson Poets Theatre	17	11
1969/70			
THE DIRTIEST SHOW IN TOWN			11
NO PLACE TO BE SOMEBODY	N.Y. Shakespeare Festival		15
THE LAST SWEET DAYS OF ISAAC		60	3
PROMENADE	Judson Poets Theatre	32	15
GLORIA AND ESPERANZA	La Mama	2	23
THE BLACK QUARTET		13	15
SLAVE SHIP		7	14
LEMON SKY	T. Schreiber Studio	2	7

Production	Off Off B'way Theatre	Work Week	Actors
1970/71			
UNCLE VANYA	Roundabout Theatre	2	10
GEORGIE PORGIE		9	10
TAROT		4	9
1971/72			
BLACK GIRL		29	10
WHITSUNTIDE		1 day	10
SUBJECT TO FITS	N.Y. Shakespeare Festival		2
1972/73			
KENNEDY'S CHILDREN	Clark Center		10
THE FAGGOT	Judson Poets Theatre	22	15
THE CONTRAST		3	9
DEAR OSCAR		5 days	22
THE WHITE WHORE AND THE BIT PLAYER			
BOCCACCIO	Manhattan Theatre Club		9
SUMMER BRAVE	Equity Library Theatre	6	10
1973/74			
WHEN YA COMIN' BACK RED RYDER	Circle Rep. Theatre	37	8
SHORT EYES	Riverside Church		
DANCE WITH ME	La Mama	53	24
FASHION		12	10
HOT HOUSE	Truch & Warehouse Theatre		
ARE YOU NOW OR HAVE YOU EVER BEEN	Riverside Church	7	21
HOT L BALTIMORE	Circle Rep. Theatre	147	16
1974/75			
SHAW FOR A SUMMER NIGHT	Billymunk Theatre		
FAME	Truck & Warehouse Theatre	1day	8
THE BOSS	Playwrights Horizons	2½	17
LAMPPOST REUNION	Churchyard Playhouse	16	12
DEAR PIAF	Top of the Gate	3 days	6
THE LIEUTENANT		2	19
AH NEW YORK	St. Clements		
CELEBRATION	Portfolio	2	12
COWBOYS/PANCAKES	Theatre Off Park (Taped for T.V.)		
SEA MARKS	Manhattan Theatre Club		
1975/76			
APPLE PIE	N.Y. Shakespeare Festival	13	
KNOCK KNOCK	Circle Re. Theatre	22	13
THE HAIRY APE	I.R.T.		
ME JACK, YOU JILL	Cherry Lane Theatre	3	8
PRIMARY ENGLISH CLASS	Circle in the Square	15	10
THE SHORTCHANGED REVIEW	E.S.T.	6	12
SO NICE THEY NAMED IT TWICE	N.Y. Shakespeare Festival	10	22
JESSE AND THE BANDIT QUEEN	" "	20	6

Production

1975/76 cont'd	Off Off B'way Theatre	Work Week	Acto
TITANIC	Direct Theatre		
CASTAWAYS	Marymount Manhattan College		
THE TRIP BACK DOWN	T. Schreiber Studio		
OPPRETTA	Manhattan Theatre Club		
THE STY OF THE BLIND PIG	La Mama	8	7

1976/77 Eighteen shows originating Off Off Broadway went to contract this past season, among them ASHES, THE TRANSFIGURATION OF BENNO BLIMPIE, THE RUNNER STUMBLES.

THE ALLIANCE FOR AMERICAN STREET THEATRE
32 West 141st Street
Apt. 14F
New York City, N.Y.
10037

October 28, 1977

Dr. Robert J. Anderson, Jr.
Vice President & Director, Economics
MATHTECH
P.O. Box 2392
Princeton, New Jersey
08540

Dear Dr. Anderson:

We, the ALLIANCE FOR AMERICAN STREET THEATRE, are interested in your knowing about our collective which is vitally concerned about the state of a jeopardized art form ... AMERICAN STREET THEATRE. This vibrant, volatile form which flourished during the turbulent 60's and the earlier part of this decade, projected hundreds of now familiar artists into the mainstream of the performing arts. Street theatre echoed the passions of its people. It informed, polarized and certainly entertained those fortunate enough to find themselves in its audiences across the country. Now, it is in jeopardy because public and private funding sources are not convinced that the Street Theatre is, in fact, alive and kicking!

We, the ALLIANCE FOR AMERICAN STREET THEATRE, are convinced that you are aware of our work. However, in view of your study on "The Conditions and Needs of the Professional Theatre in America", we have prepared the enclosed statement for inclusion verbatim as an exhibit accompanying your report.

We trust that you will find our statement and the enclosed editorials from the New York Times and the Wall Street Journal interesting and informative. We trust that these enclosures will reflect our deep concern that American Street Theatre is insured the continued development, exposure and support befitting one of America's most unique, innovative and exciting performing art forms.

Thanking you for your Interest In this letter and the enclosures, I am

Mical Whitaker, President
ALLIANCE FOR AMERICAN STREET THEATRE

A STATEMENT FROM THE ALLIANCE FOR AMERICAN STREET THEATRE

I. The major problems facing STREET THEATRE COMPANIES today
- (a) Administration frustrated by inadequate funds
- (b) Lack of liason person/agency between STREET THEATRE COMPANY and Community
- (c) Inadequate or non-existant rehearsal space
- (d) Sound equipment (a vital part of outdoor performances) is often inadequate
- (e) Effective promotion of a more positive image
- (f) Absence of sensitive support for collective efforts

The major opportunities offered by STREET THEATRE
- (a) Performances are offered Free to the Public
- (b) There are easily recognized Educational, Recreational, and Theraputic values to the community.
- (c) It offers exposure for professional artists
- (d) It provides an opportunity to experiment with a uniquely American art form and further aid in its developme t
- (e) It makes a major contribution to American Popular Culture.

Some major opportunities offered by the ALLIANCE FOR AMERICAN STREET THEATRE
- (1) Offers broad dissemination of STREET THEATRE information
- (2) Collective utilization of the resources of ALLIANCE members.
- (3) Provides a mecahnism to support the younger STREET THEATRE organizations in their formative stages.
- (4) Organize to research and document the methods and techniques by which STREET THEATRE could be a more effective tool in society.

II. Unless our problems are constructively dealt with, unless our opportunit e are carefully evaluated STREET THEATRE will not survive. This calamity would deprive the American public of rich experiences in which they can participate directly.

III. To solve the problems and capitalize on Opportunities
- (a) Organizing (as we have) an ALLIANCE FOR AMERICAN STREET THEATRE
- (b) Recognition by NEA, state and local funding sources
- (c) Increased and more effective visibility

IV. We believe that we, THE ALLIANCE FOR AMERICAN STREET THEATRE can aid in the accomplishment of our objectives:
- (a) By committing our individual companies to the collective go
- (b) By working in concert with Federal, State and City agencies
- (c) By soliciting/developing support of the private funding sources.
- (d) By becoming a catalyst for existing and developing community service agencies.
- (e) We are professional non-profit entities where audiences ne not pay to witness our work.

MONDAY, AUGUST 28, 1972

The Theater

By Edwin Wilson

New York

Victor Noel is a New York City patrolman with the 42nd Precinct in the Bronx. He is also a playwright and his play "Kidsnappers" is being presented at Lincoln Center today. It is not being given inside one of the large auditoriums, however, and not being acted by a cast of Broadway professionals. Instead the performers are dedicated amateurs, members of Club 22 in the Bronx, an educational and recreational club founded by Patrolman Noel.

The occasion for the appearance of Mr. Noel's work in such a lofty setting is the second Festival of Street and Community Theater at Lincoln Center. "Kidsnappers" is one of 31 productions which will be given each afternoon in a two week period ending September 3rd.

It began on Aug. 21. As the happy delegates to the GOP Convention were assembling in Miami, an equally happy group of over 500 young people was gathering in the Plaza at Lincoln Center between the fountain and the front of the Metropolitan Opera House. To the accompaniment of bongo drums the youthful actors and actresses marched in with bright banners flying. The performances are free, but that is not all. The entire festival is being underwritten by United Brands Co., which is dispensing Chiquita bananas and A&W Root Beer free of charge to casts and spectators alike.

• • •

The size and scope of this year's festival is indicative of the rapid growth in the United States of the phenomenon of Street Theater. Altogether over 1,500 performers will appear during the two weeks. The 31 groups compares with 14 last year, and they come not only from the five boroughs of New York, but from such scattered cities as Lewiston, Maine; Hartford, Conn.; Dayton and Cleveland, Ohio; East Lansing, Mich.; Madison, Wis. and Washington, D.C.

Street Theater began in the 1960s and sprang from several sources. The large cities, particularly New York, felt that theater in slum areas might give youngsters an outlet which would cool the hot summers. A few businesses offered support along with city, state and federal agencies. Another factor was the young people themselves; they found community centers and streets a place where they could let go and express themselves through song and dance. A small square, a blocked-off street, or a vest-pocket park made a fine setting and it was free.

Political activists formed a third force. They felt they could stir up interest in their causes by dramatizing them. The more aggressive performances came to be known as Guerrilla Theater. Since its beginning Street Theater has become more organized and in the fall of 1971 the University of Hartford actually began joint courses with a Street Theater group. Street Theater could actually include anything from professional travelling troupes to a few kids on the block, but as it has grown the definition has narrowed to denote groups which originate in a community or design their work primarily for the streets.

Even so, the diversity is overwhelming. The fare at Lincoln Center includes bitter political material, gentle poems set to music, up-dated classics (the group from Maine is doing a modern version of "Noah" and a Puerto Rican group is performing Sophocles' "Antigone" as a contemporary Latin play), and exuberant dance numbers, the latter being the most popular.

One of the most exciting pieces is by the Workshops for Careers in the Arts of Washington, D.C. Two groups oppose one another on stage. One is the Do-Gooders—people who want everyone to behave and get religion. The other consists of lost souls: drop-outs, addicts and such. They argue back and forth in song and dance. During the tug of war, the outsiders tell the Do-Gooders that they will never be helped or converted with pious sermons. Out of the struggle they come together, singing a song of joint affirmation, "God Is in the Streets Today."

• • •

Several key leaders of Street Theater are trying to get away from purely negative and sordid subjects. Hazel Bryant, one of the coordinators of the festival and herself director of the Afro-American Total Theater, says, "The grass roots don't want to come and see plays about winos and junkies and prostitutes, because they live in it. . . . What these people want is something they can be proud of."

Street Theater is taking other positive steps. It is becoming an important tool of self-awareness and rehabilitation in a few select prisons. The Street Theater of Ossining, N.Y., led by Gray Smith, has been running drama workshops with significant success at Sing Sing. Since the program started several ex-convicts have joined the company as active members.

Where is it all going? No one knows. Right now there is wide divergence in terms of talent and organization, but a number of companies are acquiring better equipment and higher standards. Graduates of Street Theater have even begun to find their way into Broadway shows. It will not replace Broadway, but it does have much to offer as a cultural, social, and artistic force. As Mical Witaker, another coordinator of the Lincoln Center Festival, puts it, "Theater isn't dead, but it needs to connect with life again, and Street Theater is doing that. The David Merrick kind of thing will probably continue—that's cool. But Street Theater is returning theater to the people."

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Street Action

Murders and other violence by New York City youth gangs contrast starkly with the vitality and talent being exhibited by street theater companies—many from similarly deprived environments—in the Lincoln Center Community Street Theater Festival.

With limited alternatives available, many of the estimated 6,000 to 10,000 gang members in the city often, tragically, turn to gun and knife as outlets for their frustrations. According to police records, 27 deaths this year have been gang-related. In a number of neighborhoods street theater—drama, music and dance performed without charge with the street as stage—have proved successful in channeling teenage fervor into constructive, creative artistry. The Lincoln Center festival, which runs until Labor Day, highlights the advances made by many groups in this new form of art.

In one area in Brooklyn where racial rioting occurred last June, 23 Puerto Rican and Italian teenagers have been brought together as a theater company in an effort to alleviate the tension and instill understanding. The troupe, under the direction of Peter Copani, an ex-drug addict, and the Peoples Union Betterment Performing Company, travels the streets of South Brooklyn-Park Slope spreading the theme of reconciliation.

Such endeavors are no total answer to eradicating gang violence. But establishment of some city-financed theater companies, perhaps housed in empty storefronts, could offer other directions not only for present gang members, but also for pre-teens whose only current mode of recognition is through graffiti scrawled on a subway car or the wearing of gang "colors."

ommunity Street
heater
ailing List
omm. Rels.

June 1977

nd Century Dance Thr. Fdn.Inc.
/o Ronn Forella Studios
3 est 48th Street
York, N.Y. 10036 (ST)

cting By Children
7-49 King Street
York, N.Y. 10014 (ST)

e Vitarious, Dir.
ctors & Artists of Co-Op City
00-9 Baychester Ave.
x, N.Y. 10475 (ST)

ell E. Bonanno, Dir.
e Adelphian Players
515 Ridge Blvd.
klyn, N.Y. 11209 (ST)

Ernie McClintock, Dir.
-American Studio Thr.
15 West 127th Street
York, N.Y. 10027 (ST)

Edward Taylor
-American
86 West 111th Street
w York, N.Y. 10025 (ST)

latunji & His African Dancers
mers & Singers
ast 125th Street
w York, N.Y. 10035 (ST)

ll City Theatre
08 West 71st Street
York, N.Y. 10023 (ST)

bert Cox, Dir.
lliance of Latin Arts, Inc.
West 57th Street
York, N.Y. 10019 (ST)

Cecil Alonzo Players
The Alonzo Players
395 Clinton Avenue
Brooklyn, N.Y. 11238 (ST)

Ms. Rosetta LeNoir
AMAS Repertory Theater, Inc.
263 West 86th Street
St.Paul& St. Andrew Church
New York, N.Y. 10024 (ST)

Amelia Repertory Company
209 West 2nd Street
New York, N.Y. 10011
Attn: Gregory Peavy (ST)

Archaesus Productions, Inc.
2939 Van Ness Street, N.W.
Washington, D. C. 20008
(ST)

Ms. Roslyn Newman
Ass'n for Help of Retarded
Children
200 Park Avenue South
New York, N.Y. 10003 (ST)

Mrs. Dolloe McLean, Coodntr.
Artists Collective
Wadsworth Atheneum
261 Ridgefield Street
Hartford, Conn. 06103 (ST)

Mr. Roger Furman, Dir.
Artists Collective
35 Clark Street
Hartford, Conn. 06120 (ST)

Atlantic Players
Vincent Napoli
486 East 4th Street
Brooklyn, N.Y. 11218

Titus Walker
k to Africa Movement
3 Ogden Avenue
nx, N. Y. 10452 (ST)

a Ramirez
let Hispanico
Seventh Ave.
York, N.Y. 10001 (ST)

Diana Banks
erike Road
.Box 205
h Falls, New York 12440
(ST)

athan Hollander
tery Dance Company
Stone Street
Street
York, N.Y. 10024 (ST)

Pat Singleton
-Stuy Street Academy
7 Bedford Avenue
oklyn, New York 11216
(ST)

Tom Turner, Dir.
-Stuy Street Academy
7 Bedford Avenue
oklyn, New York 11216 (ST)

The Belly Buttons
476 Vanderveer Rd.
Brodgewater, N.J. 08807
(ST)

Ms. Paula Kay Pierce
Big Apple Theater Co.
208 Dean Street
Brooklyn, N.Y. 11217 (ST)

The Billie Holiday Theatre
1368 Fulton Street
Brooklyn, N.Y. 11216
(ST)

Black Arts West
Central Area Motivation Prog.
3406 East Union Street
Seattle, Washington (ST)

Mr. Richard Orange
Black Chants
1725 Bruckner Blvd.
Bronx, N.Y. 10472 (ST)

Mr. Mars Hill
The Black Experience Ensemble
5 Holmstead Ave.
Albany, N.Y. 12203 (ST)

Mr. Carl Clay, Dir.
Black Spectrum Theatre Co.
120-60 200th Street
St. Albans, N.Y. 11312 (ST)

Phyllis Dambassis
Blackstone Valley Comm.
Action Program
150 Main Street (ST)
Pawtucket, Rd. 02860

Sandra LeFlore
Boston Youth Performing Co.
Office of Cultural Affairs
1 City Hall Plaza
Boston, Mass. (ST)

Mr. Peter Engle, Gen'l Mgr.
Boy Productions, Inc.
P.O. Box 124, Pratt Station
Brooklyn, N.Y. 11205 (ST)

Ms. Sandy Owen, Dir.
Boys Harbor, Inc.
19 East 94th Street
New York, N.Y. 10028 (ST)

ldgehampton Child Care Ctr.
Harbor Turnpike
ldgehampton, N.Y. 11932
(ST)

c North, Director
dgehampton Child Care &
creational Ctr., Inc.
ldgehampton, N.Y. 11932
(ST)

athleen R. Zutter
onx Council on the Arts
East 184th Street
o, N.Y. 10468 (ST)

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Council on the Arts
East 184th Street
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Abike Jotayo
oklyn Arts & Culture Assn.
0 Eastern Pkwy.
ooklyn, N.Y. 11238 (ST)

Chuck Reichenthal
oklyn Arts & Culture Assn.
0 Eastern Parkway
ooklyn, N.Y. 11238 (ST)

s. Charlene Victor, Ex.Dir.
oklyn Arts & Culture Assn.
0 Eastern Parkway
ooklyn, N.Y. 11238 (ST)

. Fred Rohan, Dir.
others & Sisters United
3 Wellbrook Avenue
aten Island N.Y. 10314 (ST)

Mr. Joseph Washington, Dir.
Brownsville Theatre Project
388 Rockaway Ave.
Brooklyn, N.Y. 11212 (ST)

Ms. Margaret Moore, Admin.
Brownsville, Theatre Project
388 Rockaway Ave.
Brooklyn, N.Y. 11212 (ST)

Ron Wentz
Children's Experimental Thr.
Box 494
Cooper Station
New York, N.Y. 10003

Miss Hote Casella
1240 Park Avenue
Apt. 4C
New York, N.Y. 10028 (ST)

Mr. Mohandas Budhai
Centro Cultural Ballet Quisque
Quisqueya, Inc.
2153 Amsterdam Ave., Apt. 11
New York, N.Y. 10032 (ST)

Charles Moore Dancers & Drums
Of Africa
Priscilla Taylor Enterprises
154 Crown St.
Brooklyn, N.Y. 11225 (ST)

Chicago Theatre Coalition
c/o Chicago Comm. Trust
208 South LaSalle Street
Chicago, Ill. 60604 (ST)

Mr. Charles Wang, Coord.
Chinatown Planning Council
45 East Broadway
New York, N.Y. 10002 (ST)

Classic Theater Co.
634 East 14th Street
New York, N.Y. 10009 (ST)

Jehan Clements
441 West 43rd Street
New York, N.Y. 10036 (ST)

Collinwood Arts Center
15006 St. Clair
Cleveland, Ohio 44110 (ST)

Comm. Unity Players
c/o Goerge Michael McGrath
626 Ovington Ave.
Brooklyn, N.Y. 11209 (ST)

Mr. Jose Ocasio
Commonwealth of Puerto Rico
322 West 45th Street
New York, N.Y. 10036 (ST)

Mr. Walter Jones, Dir.
The Cornbread Players
29 Hamilton Terrace
New York, N.Y. 10031 (ST)

mos Players Repertory Fdnt.
West 46th Street
1108 A
York, N.Y. 10036 (ST)

(ST)
Acosta, Thtr. Dir.
n Cultural Ctr. of N.Y.
hedral Church of St. John
the Divine
Amsterdam Ave.N.Y.N.Y.

ment R. Cumberbatch
Washington Street
Vernon, N.Y. 10550 (ST)

Dance for the New World
551 Tremont Street
Boston, Mass. (ST)

Dancing Theatre Co.
Brenda Bufalino
R.D. Box 63
Wallkill, N.Y. (ST)

Mr. Joseph Walker, Dir.
The Demi-Gods
415 West 127th Street
New York, N.Y. 10027 (ST)

Dept. of Human Resources Div.
of Youth Services
39 Baldwin Avenue
Jersey City, N.J. 07304 (ST)

Department of Theatre and Film
103 Arts Building
The Pennsylvania State Univ.
University Park, Pa. 16802
(ST)

Double Image Theatre
Genevieve Duncan
228 West 62nd Street
New York, N.Y. 10023 (ST)

Dean John McCall
Drew University
Madison, N.J. 07940 (ST)

Dume Theatre
409 West 44th Street
New York, N.Y. (ST)

Mr. Mical Whitaker, Dir.
East River Players
32 West 141st Street
New York, N.Y. 10037 (ST)

Edith Stephen Dance Co.
55 Bethume Street
New York, N.Y. 10014 (ST)

(ST)
Luis Waldez, Dir.
Centro Campesino Cultural
Box 274
Juan Bautista, Calif.95045

The Fairmount Center for (ST)
Creative & Performing Arts
1925 Coventry Road
Cleveland Heights, Ohio 44118
(ST)

McClean
pace Productions
Lincoln Place
lyn, N.Y. 11217 (ST)

Felici Lesser Dance Th.
160 West 71st Street
N.Y., N.Y. 10023 (ST)

Scott, Art, Dir.
periments in Interactive Arts
West 95th Street
ork, N.Y.. 10025 (ST)

Ms. Geraldine Fitzgerald
50 East 79th Street
New York, N.Y. 10021 (ST)

Garden Variety Mime Theater
c/o M. Arlin
110 Bank Street
New York, N.Y. 10014 (ST)

Summer Dance and Film
mpany
perimental Intermedia Fdn.
roadway,
ork, N.Y. 10012 (ST)

Mr. Marty Rothenberg
Fitzgerald Day Care Center
206 West 64th Street
New York, N.Y. 10023 (ST)

Ruby Dee and Ossie Davis
Guylanor, Inc.
P.O. Box 1318
New Rochelle, N.Y. 10802 (ST)

ony Schwab, Dir.
man Co. of Brooklyn
Pierrepont Street
lyn, N.Y. 11201 (ST)

Martin Russell
Fools Company
4819 11th Avenue
Brooklyn, N.Y. 11218 (ST)

Frederick Douglass Creative
Arts Center
211 West 129th Street
New York, N.Y. 10027 (ST)

Mr. John O'Neal, Prod. Dir.
Free Southern Theater
1240 Dryades St.
New Orleans, La. 70113 (ST)

Patrick Henry, Art, Dir.
Free Street Theater
59 West Hubbart Street
Chicago, Ill. 60610 (ST)

Geene Faulkner
lem Cultural Council
9-51 7th Avenue
., N.Y.. 10030 (ST)

Authur Mitchell
lem Dance Theater
West 152nd Street
., N.Y. 10031 (ST)

la Pinza, Artistic Dir.
ry Street Settlemen
an Life Center
Grand Street
., N.Y. 10002 (ST)

riel Garcia, Dir.
panic Theater Co. of Boston
or's Off.of Cult. Affairs
ity Hall Plaza
ton, Mass. 02201 (ST)

Curt Stewart
son Valley Freedom Thr.
Grand Street
.Box 82
burgh, N.Y. 12550 (ST)

Imaginary People
Ms. Susan Haskins
87 East 4th Street
N.Y., N.Y. 10003 (ST)

Incredible Journey
344 East 9th Street
New York, N.Y. 10003 (ST)

Inner City Cultural Ctr.
1308 South New Hampshire Ave.
Los Angels, Calif.
(ST)

Ms. Denise Dyer
Inner Pulsations Dance Movement
269 Utica Avenue
Brooklyn, N.Y. 11213 (ST)

Inner Transit Thea. Co.
110 West 14th Street
New York, N.Y.. 10011 (ST)

Inter Art Theater
c/o Julie Rilley-Lewis
145 Henry Street, Apt. 2G
Brooklyn Hts. N.Y. 11201

Lourdes Casal, Dir.
Internat'l. Arts Relations
P.O. Box 788-Times Sq. Sta.
New York, N.Y. 10036 (ST)

International Folk Dance Ens.
51 Louisa Street
Brooklyn, N.Y. 11218 (ST

Iowa Theater Lab.
Box 1164
Baltimore, Md. 21203
(ST)

Mr. Brian Heron, Dir.
Irish Rebel Theatre
Irish Arts Center
553 West 51st Street
New York, N.Y. 10019 (ST)

Rolando Jorel
43 Bond Street
New York, N.Y. 10012 (ST)

Mr. Al Carmines, Thr. Dir.
Judson Memorial Church
55 Washington Square
New York, N.Y. 10012 (ST)

Eleanor Kingsley
5-A West 64th Street
Y., N.Y. 10023 (ST)

s. Florence Anglin, Mgr Dir.
nickerbocker Creative Thr.
Fdn., Inc.
39 Eighth Avenue
York, N.Y. 10019 (ST)

he Labor Theater
02 East Fourth Street
York, N.Y. 10003 (ST)

s. Ellen Stewart
a MaMa Experimental Thr.
E. 4th Street
Y., N.Y. 10003 (ST)

Rocque Wright Bey, Dir.
Rocque Bey School of Dance Thr.
59 West 133 Street
York, N.Y..

Mr. Joe Reidy, Dir.
Lake Area Comm/St. Thr.
39 North High Street
Bridgton, Maine 04009 (ST)

Ms. Lorrie Davis (ST)
Largo Players Ltd.
300 West 55th Street (19B)
New York, N.Y. 10019

Laura Veldhuis Dance Company
R.F.D. #1
Tanglewyld Rd.
Lake Peekskill, N.Y. 10537
(ST)

Linda Tarnay And Dancers
129 East 10th Street
New York, N.Y. 10003
(ST)

Mr. Arvin Brown, Artist. Dir.
The Long Wharf Thr.
New Haven Conn. (ST)

Manna House Workshop
338 East 106th Street
New York, N.Y. 10029 (ST)

Dr. Dymphna Leonard
Marymount Manhattan Thr.
221 East 71st Street
New York, N.Y. 10021

Mr. J. W. Bordeau, Dir.
Marymount Manhattan Thr.
221 East 71st Street
New York, N.Y. 10021 (ST)

Marshalene Letcher
Mayor's Off. of Service Coord
51 Chamber Street 608
New York, N.Y. 10007 (ST)

Dr. Nellie McCaslin
40 East 10th Street
New York, N.Y. 10003 (ST)

Media Age Productions
Mr. Frank Carucci
20 East 9th Street, Apt. 12C
New York, N.Y. 10003

S. & M.A. Vlattas
Media Age
621 Ovington Avenue
Brooklyn, N.Y. 11209 (ST)

Medicine Show Theatre
45 East 20th Street
New York, N.Y. 10003 (ST)

Ms. Meridee Stein
The Meri Mini Players
342 Madison Ave.
Room 1066
New York, N.Y. 10017 (ST)

The Mt. Laurel Regional Balle
Co. & School
Church Road
Mt. Laurel, N.J. 08054 (ST)

ti-Ethnic Theatre Co.
hael Aquilante
y Hall, Mayor's Office
Grove Street
sey City, N.J. 07302 (ST)

y Silverman
Music Theater Performing
Central Park W. Group
York, N.Y. 10024
(ST)

Ms. Ruth Bogen
National Theater Company
213 Elmynd Drive
Orange, N.J. 07050 (ST)

Ms. Joan W. Lewis
The New Cosmos Cultural Thr.
P.O. Box 11453
Atlanta, Ga. 30310 (ST)

Mr. Ernest Hayes, Thtr. Dir.
New Faith Children's Thr.
P.O. Box 193
Lincolnson Sta.
New York, N.Y. 10037 (ST)

Mr. Woody King, Dir.
New Federal Theater
Henry Street Playhouse
466 Grand Street
New York, N.Y. 10002 (ST)

Mr. Roger Furman, Dir.
New Heritage Repertory
28 Bond Street
New York, N.Y. 10012 (ST)

Mr. Whitman Mayo, Dir.
New Lafayette Theater
2349 Seventh Avenue
New York, N.Y. 10030 (ST)

Marketta Kimbrell
New York Street Theater
Caravan
87-05 Chelsea St.
Jamaica, N.Y. 11432 (ST)

Ms. Janet Wolfe
NYC Housing Auth. Orch.
NYC Housing Authority
250 Broadway - Rm. 410
New York, N.Y. 10007 (ST)

Pedro Santaliz, Dir.
Nuevo Theatre Pobre
124 West 18th Street
New York, N.Y. 10011 (S

Ray Turner
O.K. Used Theatre Co.
P.O. Box 9494
Lansing, Mich. 48909 (ST)

Ms. Irene O'Brien
548 Riverside Drive 3-A
New York, N.Y. 10027
(ST

Mrs. Anthony McGrath
Center Theater, Inc.
West 18th Street
York, N.Y. 10011 (ST)

Open Eye
East 88th Street
York, N.Y. 10028 (ST)

Kitty Kirby

East 12th Street
York, N.Y. 10003 (ST)

George Gugliotti, Dir.
People's Performing Co.
Carmine St.
York, N.Y. 10014 (ST)

Peter Copani, Producer
ple's Performing Co.
Carmine St.
York, N.Y. 10014 (ST)

Mr. Ralph Delaney, Exec.Prod.
The Peoples Theater
Collinwood Arts Center
970 East 152nd Street
Cleveland, Ohio 44123 (ST)

Miss Wood
Phelps-Stokes Fund
10 East 87th Street
New York, N.Y. 10028 (ST)

Ms. Judith Ann Abrams
The Pixie Judy Troupe, Ltd.
8 East 64th Street
New York, N.Y. 10021 (ST)

Potpourri Players Repertory Co.
579 West 215th Street
N.Y., N.Y. 10034
Attn: Ms. C Washington
(ST)

Puerto Rican Bilingual
466 Grand Street
New York, N.Y. 10002 (ST)

Miriam Colon Edgar, Dir.
Puerto Rican Traveling Thtr.
141 West 94th Street
New York, N.Y. 10025
(ST)

Pushcart Players Inc.
470 Mountain Avenue
North Caldwell, N.J. 07006

(ST)

Ms. Laura Wallace
c/o Queens Comm. Theater
P.O. Box 1
Fresh Meadows, N.Y.11365 (ST)

Norma Grossman, Bd.of Dir.
Queens Community Theatre
Fresh Meadows Comm. Thtr.
P.O. Box 1
Fresh Meadows, N.Y. 11365 (ST

Mr. Jean Weiss, Dir.
Queens Council on the Arts
161-04 Jamaica Ave.
Queens Village, N.Y. 11432
(ST

Mr.Wallace West, Dir.
Queens Council on the Arts
218-14 Jamaica Ave.
Queens Village, N.Y. 11428
(ST)

ta Renzi
East 4th Street #17
York, N.Y. 10003 (ST)

el Bryant
Richard Allen Center
el Empire
adway & 63rd Street
York, N.Y. 10023 (ST)

hard Morse Mime Theatre
Waverly Place
York, N.Y. 10014 (ST)

Connie Ricks
. Box 453
nx, N.Y. 10451 (ST)

Fred Ringel
6 Madison Ave.
York, N.Y. 10028 (ST)

P.J. Gibson
es & Reasons
. BOx 1148
wn University
vidence, R.I. 02912 (ST)

Riverdale Showcase, Inc.
P.O. Box 6
Riverdale Station
Bronx, N.Y. 10471 (ST)

Mr. Jimmy Roach
33 Morningside Ave. #5
New York, N.Y. 10026
(ST)

Mr. Rod Rodgers
Rod Rodgers Dance Company
8 East 12th Street
New York, N.Y. 10003 (ST)

Ms. Nomi Rubel
150 West End Avenue
Apt. 24H
New York, N.Y. 10023 (ST)

Saint Barnabas House Group Hs.
304 Mulberry Street
New York, N.Y. 10012 (ST)

St. John's Church St. Theate
195 Maujer Street
Brooklyn, N.Y. 11206
(ST)

Peggy L. Sammon
R.D. 3 Box 25
Kennett Square, Pa. 19348
(ST)

Mr. Richard Levy
School of the Arts
New York University
40 East 7th Street
New York, N.Y. 10003 (ST)

Charles Senak
511 12 Street
Brooklyn, N.Y. 11215 (ST)

Stanley Allan Sherman
P.O. Box 9104
Seattle, Wash. 98109

od Wright
unds in Motion
83 5th Avenue
ork, N.Y. (ST)

ene Buch, Art. Dir.
nish Theater Repertory Co.
est Street
ork, N.Y. 10014 (ST)

lberto Zaldivar, Dir.
nish Th. Repertory Co.
E. 27th Street
ork, N.Y. 10016 (ST)

d Melzer, Dir.
m rd Street Theater
Lumanor Drive
m rd, Conn. 06903 (ST)

teven Goldshorr
t Island Cncl. on the Arts
Bay Street
te Island, New York 10304
(ST)

Richard Kathmann
te Island Cncl. on the Arts
y Street
ten Island, N.Y. 10304
(ST)

Walter Raubicheck
Stony-Brook Players
859 Niagara St.
Elmont, N.Y. 11003 (ST)

Ms. Debra Golata
Streetcorner Society
511 Hillcrest
East Lansing, Mich. 48823 (ST)

Mr. Will True, Sec'y/Treas.
The Streetcorner Society
P.O. Box 175
East Lansing, Mich 48823 (ST)

Mr. Geo. Davis, Exec.Dir.
Summerthing
City Hall
Boston, Mass. 02201 (ST)

Teatro de Orilla
c/o Mobilization for Youth
214 East 2nd Street
New York, N.Y. (ST)

Teenage Theater Workshop
Institute for the Arts
Mrs. Joyce Goldsmith
IONA COLLEGE North Avenue
New Rochelle, N.Y. 10501 (ST)

Mr. Frank Errante
Teenage Theater Workshop
254-07 60th Avenue
Little Neck, N.Y. 11362 (ST)

Alvin Ing.
Theater for Asian American
Performing Artists, Inc.
410 East 64th Street
N.Y., N.Y. 10021 (ST)

Ms. Crystall Field, Dir.
Theater for the New City
113 Jane Street
New York, N.Y. 10014 (ST)

Mr. George Bartenieff, Dir.
Theater for the New City
113 Jane Street
New York, N.Y. 10014 (ST)

Mr. Arthur Bartow, Dir.
Theatre of the Riverside
Church
475 Riverside Drive
New York, N.Y. 10027 (ST)

dora Hodgin, Dir.
tal Theater for Youth
Riverside Drive
York, N.Y. 10025 (ST)

. Lou Trapani
7 Thompson Street, Apt. 15
York, N.Y. 10012
(ST)

nny Osman, Dir.
o Penny Circus
39 Roosevelt Ave.
lham, N.Y 10803 (ST)

Siragusa, P.R. Mgr.
o Penny Circus
39 Roosevelt Ave.
lham, N.Y. 10803 (ST)

Two Penny Circus
O. Box 128
infield, Vt. 05667

(ST)

Miss Vinette Carroll, Dir.
Urban Arts Corp.
26 West 20th Street
New York, N.Y. 10011 (ST)

Mr. Paul Versteeg
c/o Thomas Garcia
233 West 83rd Street
New York, New York 10024 (ST)

Mr. Jesse Devore, Dir.
Voices, Inc.
49 Edgecombe
New York, N.Y. 10030 (ST)

Bea Carson
Vector
100 West 77th Street
New York, N.Y. 10024 (ST)

Walter Nix Thr. Wksp.
550 West 155th Street
New York, N.Y. 10032
Attn: Gloria Cantor (ST)

Professor Mort Clark
Drama Dept.
Westchester Comm. College
Valhalla, New York 10595 (ST)

Westchester Ensemble
Summer Theater
170 Crestwood Ave.
Tuckahoe, New York 10707 (ST)

Mr. Yusef Iman, Dir.
Weusi Kuumba Troupe
393 Dumont Ave. #3D
Brooklyn, N.Y. 11212 (ST)

Winnie Wilson Puppet
109-48 194th Street
Hollis, New York 11412
(ST)

Mr. Mike Malone
Workshop for Careers in theArt
George Washington Universit
Washington, D.C. 20006
(ST)

Mr. Richard Lewis, Dir.
Yahwehist Ensemble
410 Madison Street
Brooklyn, N.Y. 11222 (ST)

Mr. Alan Chow, Prod.& Dir.
Yep Yu Peking Opera Co. (ST
c/o Mr. Chs.Wang
Chinatown Planning Council
45 East Broadway,N.Y.,N.Y.10

Youth Theatre Interactions
53 So. Broadway
Yonkers, N.Y. 10701 (ST)

THE DRAMATISTS GUILD, INC.
234 WEST 44TH STREET NEW YORK, NEW YORK 10036 / (212) 398-9366

October 25, 1977

Dear Andy -

Enclosed is the statement from the Dramatists Guild that you asked for.

One further question: have you attempted to include in your series of graphs one about the living wage of playwrights? That is to say, how many playwrights are able to earn a living exclusively from their writing for the theatre?

The Dramatists Guild could certainly supply a lot of the necessary information for you to reach statistical conclusions. I think it would be important to include in the Report, as the playwright is (no chauvinism intended) the life-blood of the theatre.

Yours sincerely,

Steve

Stephen Sondheim
President

The primary function of the Dramatists Guild is to keep the playwright in the theatre. Give a playwright an empty stage and he'll want to fill it, but if he's just beginning his career, he needs to avoid starving, and if he's had some recognition, he needs to be able not to succumb to more lucrative calls of films and television.

Most foundation money goes to interpreters and buildings: grants are awarded principally to acting companies and theatrical institutions rather than to individual playwrights. And it's true that playwrights need production as much as they need money -- a play is just a pile of paper until it lives on the stage.

But too often theatres distribute their grant money for necessary expenses covering a wide range from Costumes to Audience Research rather than for the development of new work. The Dramatists Guild would like to see portions of individual theatre grants specifically allocated for the nurturing of writers and new plays.

Many theatres are currently having great success with the rich repertory of a century of American plays. If there is to be such a repertory from which to draw in the future, new plays must be written now. As history proves over and over again, new ideas are seldom popular; serious new plays have almost no chance of being produced on Broadway, much less of having extended runs.

Some of the answer to the playwright's problem lies in subsidized repertory; some of it, surprising as it may sound, could lie in the subsidization of the commercial theatre, too. There are many dark empty stages on Broadway waiting to be filled. For example, it would take very little money to produce serious or experimental plays at Broadway theatres on those single nights when they are ordinarily closed, as is done at the Royal Court Theatre in London. The advantage of a Broadway stage for such productions is that it offers the playwright a freedom and a technical range that is more often than not denied him in the more restricted environs of off- and off-off-Broadway. It also offers the audience of serious plays an opportunity to return to a scene, once culturally rich, that should and must be revived.

Furthermore, many plays will not be picked up by regional and community theatres unless they've had a production in New York. Yet a playwright cannot exist by taking six months to a year in order to write a play and then having it close after a few performances. He neither gains enough money nor enough satisfaction.

Even now, the Dramatists Guild is formulating a new contract with the League of New York Producers whereby a playwright will get a substantial amount of money on completion of a play when it's optioned for production, in return for accepting reduced royalties when the play is running. If such a formula should become the basis of new contracts, a playwright would be paid for his time and work whether his play becomes a success or not -- and he could afford to remain a playwright. As for Government funding, direct grants to playwrights would be of great help in establishing the principle that playwrights, like other workers, deserve a certain base pay for their work.

There are audiences waiting to be revitalized, audiences which want something they can't get on television or in the movies, but which shun the easier plays and musicals. There are playwrights who have something to say about the world we live in, playwrights who want to stay in the theatre and reach those audiences. The National Endowment can help bring them together, not just in New York but all over the country, by funding ever more grants, bursaries and workshop facilities for playwrights on every level of achievement, from apprentice to professional. If Great Britian, Germany and the city of Paris (to pick but a few examples) can do it, the United States Government should be able to, alsc.

The Guthrie Theater

October 28, 1977

Dr. Robert J. Anderson, Jr.
Mathtech
P.O. Box 2392
Princeton, New Jersey 08540

Dear Andy,

Enclosed please find a statement by the League of Resident Theatres to be included as an exhibit accompanying your report to the National Endowment for the Arts.

Sincerely,

Donald Schoenbaum
Managing Director

DS:anb

Enclosure

A STATEMENT BY THE LEAGUE OF RESIDENT THEATRES

You ask, "What are the major problems and opportunities facing the theatre today?" Since both are a heritage from the past, we must go back into the history of the American theatre to understand them fully. In the early part of the nineteenth century, most American cities had resident stock companies, and with the exception of a few imported performers or special touring attractions, these companies were the American theatre. Like the stock companies all across Europe at that time, they were insufficient artistically, under-rehearsed, underpaid, under-imaginative. But they were there, and they gave their audiences at least a small taste of the great heritage of world drama. Then came the railroads, and with them, a convenient means of access for the great stars of the time to any audience. At first the stars would travel alone and play with the local company in each town; then they began traveling with full companies of their own, usually taking with them, for reasons of economy, no more than one production at a time. Just at the point when they might have begun to burgeon artistically, the stock companies found themselves dying, replaced by "the road" with its large sums of capital investment poured into one-shot hit plays and one-part star actors.

If the stock companies had been insufficient, the road shows, from the standpoint of the American theatre's long-term growth, were nothing short of disastrous artistically. The creative elements in theatrical production began to be confined to a few large cities, and finally to only one, New York, which fed the country theatre as Pittsburgh fed it steel and Chicago beef. "It soon became apparent," writes the critic Stanley Kauffman, "that, under the new system, the theatre had been converted from modes of continuity into hundreds of separate little enterprises, each one born to die, however long the death was postponed. Actors, now usually typecast, were deprived not only of variety but of the chance for refreshment and improvement of a role that alternating repertory had provided. If the development of theatre artists had never been as consistent under the old system as was now nostalgically imagined, it had become practically nil. Since the object of production was now to see how long a play could run before it was permanently discarded, most of the plays chosen were those that the largest number of people would rush to see as soon as possible, and which would be least missed when they were thrown away."*

Since 1920, many attempts have been made to construct an alternative to the commercial production mill: The Theatre Guild, the Civic Repertory Theatre, and the Provincetown Playhouse in the 1920s; the Group Theatre and the Mercury Theatre in the 1930s; following World War II, the rise of off-Broadway and then off-off-Broadway. These attempts, barring the most recent, all failed to survive. Being mostly in New York, in direct competition with the commercial theatre, some found themselves becoming what they had begun by opposing: The Theatre Guild became a producer of commercial Broadway comedies; the Group Theatre fell apart as its members became lavishly-paid movie stars, screenwriters, and directors. Not till the 1960s, however, did any large number of theatre artists begin to look again for possibilities outside of New York.

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*Stanley Kauffman, "The Idea of Repertory" in Persons of the Drama, (Harper & Row, New York, 1976)

There had been harbingers of the resident theatre movement earlier, notably the founding of the Alley Theatre in Houston and the Arena Stage in Washington, D.C., as well as two wandering companies, William Ball's American Conservatory Theatre (ACT) and Ellis Rabb's Association of Producing Artists (APA). (The opposite fates of these last are worth noting: ACT settled in San Francisco and is now well-established and growing; APA settled in New York, where it tried to compete as a commercial attraction, disintegrated, and died.) But a principal turning point came in 1963, with the opening of the Tyrone Guthrie Theatre in Minneapolis. This was something new in American theatre; not a group of struggling youngsters in a converted brewery, or the last shabby-genteel remains of a pre-1920 stock company, but a world-famous artist attempting to gather a permanent company of the first rank, in a building specially designed for the purpose, declaring the permanence of the theatre as an institution with a place in its community, devoted to maintaining and continuing a cultural tradition, immune to faddism and the pressures of the marketplace.

The example took root. Fifteen years later, the non-profit professional theatre in America has to be described as the most astounding growth industry in the history of the arts. Where the Guthrie and the Arena Stage once led a lackluster field of five or six theatres, the League of Resident Theatres (LORT), a national organization of non-profit professional theatres, has forty-six members today in nearly every large city in the U.S. Cities such as Seattle and New Haven have even demonstrated their ability to support two major resident theatres with contrasting artistic approaches. The number of performances and the size of the theatre audience nationwide increase every year; so does the amount of touring, the number of performances for students or school groups, the number of experimental, workshop, or "second stage" performances of new works. The theatre is booming. On the surface, this is a success story. But looking beyond the success for a moment reveals an often terrifying struggle. Theatre, like any performing art, requires highly trained professional people and is expensive to produce. In an age when technology has cut down the number of workers needed in many fields, the number needed to present a play remains high. A theatre committed to classical plays needs still more people. Then, too, theatre is the high-risk operation among the performing arts, because it is the only one that addresses the audience directly, in its own tongue. This is what gives it the civilizing power that has made a great theatre an adjunct of every great culture in history, from ancient Greece to Edo Japan to Elizabethan England.

Addressing the public directly both puts a solemn responsibility on the theatre's shoulders and forces it into a dangerous position. All too frequently, for a variety of reasons, the theatre has to tell some segment of its audience a truth that the audience may not want to hear. The commercial theatre, by virtue of its profit-making requirements, can only tell the public the safe half-truths it likes to hear, and the growth of the resident theater movement has often been interpreted as a gesture of protest by audiences against the half-truths of the commercial media.

Parenthetically, this obligation to convey the truth artistically does not mean that a theatre has to spout revolutionary agit-prop or rub its audience's nose in violence and squalor: The truth, as Oscar Wilde remarked, is rarely pure and never simple. Anton Chekhov, the best-loved and most subtle serious playwright of this century, said that he wrote to show people how shabby and petty their lives were, while Bernard Shaw, its most popular comic playwright, announced himself openly as a subversive attempting to reform the world.

So the non-profit theatre is caught in a perpetual squeeze play. On the one hand, it has an expensive obligation to works that are costly to produce and, though good for the soul, are sometimes bitter medicine. On the other hand, since it cannot pay for itself, it has to please its funding sources--wealthy individuals, private foundations, corporations, local governments--and, in an inflationary economy, it has to please them more every year. These philanthropic sources, while they include many serious, generous, and good-hearted people, are by their nature capricious. They may or may not be interested in art, the truth, and the theatre's responsibility to civilization and culture. They may be more interested in social prestige, good image-making advertisement, or a large tax deduction than in the continuity and health of the American theatre. As a result, even the largest and most prestigious resident theatres become donkeys, always chasing the carrot of next year's funding dangled on a stick before them, dragging the whole burden of culture behind them, while they struggle to satisfy the growing needs of larger and larger audiences in a more and more expensive world.

At this point in the history of a nation's theatre, one of two things happens. Either the theatre, searching for a way to pay for itself, lets the profit motive seep in, starts to choose its repertoire and its actors with both eyes fixed on the box office; it lets the long run and the potential star supersede its devotion to the development of artists and their organic relation to their community; it becomes a commercial enterprise, briefly outlives its commercial uses, and dies an unlamented death, to be replaced by some adventurous new theatre that starts the struggle all over again. Or, one of the dominant forces that supply capital to the performing arts, usually the government, recognizes its obligation to the arts and takes steps to make the institutional theatres permanent, trusting that once their survival is guaranteed, the artists who operate them will keep them alive and responsive to the public, growing and changing.

That is the point we have now arrived at in the history of the American resident theatre movement, the closest thing to a national theatre and a major unifying force in our culture that the United States has ever possessed. The need is plain: It is for permanence and continuity, for a living and ongoing relationship between the theatres that have sprung up around the country and the communities that nurture them, for the survival and growth and enrichment of the artist and of the public understanding. The opportunity, too, is plain: It is a chance that comes rarely in the life of any civilization, nothing more or less than the opportunity to redeem our cultural history, to learn from the mistakes of a hundred years ago and not to repeat them.

One of the great nineteenth-century actors who led the change from classical repertory to one-show star touring companies was James O'Neill, with The Count of Monte Cristo. The words his son Eugene, America's greatest playwright, put into his mouth on this subject, in Long Day's Journey into Night, are worth bearing in mind:

> "That God-damned play I bought for a song and made such a great success in--a great money success--it ruined me with its promise of an easy fortune. I didn't want to do anything else, and by the time I woke up to the fact I'd become a slave to the damned thing and did try other plays, it was too late. They had identified me with that one part, and didn't want me in anything else. They were right, too. I'd lost the great talent I once had, through

> years of easy repetition, never learning a new part, never really working hard. Thirty-five to forty thousand dollars net profit a season like snapping your fingers! It was too great a temptation. Yet before I bought the damned thing I was considered one of the three or four finest young actors with the greatest artistic promise in America. . . . What the hell was it I wanted to buy, I wonder, that was worth-- Well, no matter. It's a late day for regrets."

That is the real need in the American theatre today: to keep James O'Neill's "late day for regrets" from becoming ours. If America wants a national theatre, the opportunity is at hand to have, through the resident theatre movement, one of the greatest in the history of the world, as rich and as astonishingly varied as the great theatres of England, France, Germany, and Russia. It is only a question of whether its survival will be guaranteed, and of who will pay for it.

Written by:	Michael Feingold Literary Director The Guthrie Theater
Submitted by:	Donald Schoenbaum President The League of Resident Theatres and Managing Director The Guthrie Theater

AMERICAN THEATRE ASSOCIATION 1029 Vermont Ave. N.W., Washington, D.C. 20005 • 202 • 737-5606

October 28, 1977

Mr. Robert J. Anderson, Jr.
Vice-President
Mathtech
P. O. Box 2392
Princeton, New Jersey 08540

Dear Mr. Anderson:

This is in response to your letter inviting our observations on the conditions and needs of the professional theatre. My views spring from our "Wingspread Report."

1) Major Problems:

A) To become one with the community at local, state and federal levels; to become as integral a part of the community as in the classic Greek times when Aristophanes, Aeschylus and Sophocles were writing.

The classical Greek period was, of course, very different socially, economically and spiritually from our own. And in terms of scale, the difference is between hundreds and millions. All of this is to say, we must achieve the same base with the community in a much more complicated society. This problem involves more than "building a better mousetrap." Mice who don't even know there is a better trap need paths to the trap baited along the way. How to do this in our society?

DIVISIONS: ATAA - Army Theatre Arts Association ● ACTA - American Community Theatre Association
ATSL - American Theatre Student League ● CTAA - Children's Theatre Association of America ● NAST - National Association of Schools of Theatre
SSTA - Secondary School Theatre Association ● U/RTA - University/Resident Theatre Association ● UCTA - University College Theatre Association

B) These problems (inner city decay and regrowth, urban sprawl, suburban and exurban growth) are unfolding in all various ways that baffle planners, enrage tax-payers and confuse economists (e.g. stagflation). Land use is in question everywhere and at exorbitant prices. In short, "the community" has many different aspects and is in flux. The front is fluid.

C) Little can be done by the professional theatre to "solve these problems," but there are opportunities when there is a fluid front. Examples of capitalizing on a community built on wheels can use locations with parking space like Long Wharf Theatre in New Haven and the Kennedy Center in Washington. Reacting to community shifts in interests and needs for theatre (the UCLA Theatre Group with John Houseman) can be used to develop an audience and a company. Dinner theatre is another example.

Without going into various examples of commercial, non-profit and "semi-professional" theatre ventures successfully adapting to conditions on the fluid front, the general point is to respond to shifting conditions. This is not an easy task. (Broadway could have owned Hollywood. Hollywood could have owned TV.) By cooperating with the non-commercial theatre (community theatre and college and university theatre), the development of audiences can be assured in places not yet ready to afford a professional theatre but maybe looking in that direction (Minneapolis before the Guthrie). The use of the campus as a "learning pavilion" for the community provides space and personnel which can handle road companies and build audiences. Community colleges are especially adapted to this.

There are few communities left which are not within easy driving distance from a community college campus. In short, the coordination of all aspects of the theatre on these opportunities and encouraging their development for higher levels of education would be effective. The professional theatre, with a cooperative stance, could increase this effectiveness.

D) The leadership in the professional theatre can do these things. For example, Gerald Schoenfeld at the Shubert Foundation and League of New York Theatres, Don Grody at Actors Equity Association, Peter Zeisler at TCG, Bill Dawson at ACUCAA, Ruth Mayleas at the Arts Ednowment, have taken steps in this direction. They should be encouraged (despite all the very real difficulties) to increase their efforts to orchestrate all the many facets of theatre in America in the interests of a growing professional theatre. Witness the heavily financed apparatus that provides professional football and basketball players. A society or organization that neglects its young doesn't last too long. The efforts now for theatre to take up problems as one of the company of the arts are promising but need vigilant pursuit in order to present valid and persuasive information to the constituencies of various communities. In sum, the cultivation of a sound leadership in all aspects of the theatre--both professional and non-commercial--and the provision for these leaders to meet twice a year on issues of common concern (one issue would be: is there common concern?) is vital.

In short, I'm saying that a cooperative and coordinated approach to all the needs of the theatre has more of a chance of meeting those needs than a fractured and hostile nest of sibling rivalry fighting for the scarce buck.

At the same time, I do not ignore the very real immediate needs of a company that needs to meet the Saturday night payroll. But I've addressed myself to the longer term problems which--if met--can help the immediate ones more effectively. (Please see the enclosed "Wingspread Report" in Theatre News, May 1976.)

2) Major Problems: To Reduce Expense and Increase Production

A) Reducing expense is difficult in a labor-intensive activity, especially since the industrial revolution, as is well known. Nevertheless, there are ways of reducing expense that have arisen. Broadening the base of support to more than ticket-buyers is also helping to slow to some extent the rise of ticket costs.

B) The potential here, from an Association point of view, is to use the non-commercial theatre more effectively in developing new plays, fresh talent and new procedures at less expense. This has been demonstrated particularly well by "Research and Development Centers" or institutes on campuses in the science, health and engineering fields.[1] There are some examples among the professional theatres at the campus at University of Tennessee, Pennsylvania State and the University of Michigan, among others. These are current developments which are unfolding but have not at all realized their potential.

C) The above examples have been sporadic. Those in the professional theatre could establish more effective ways of systematically developing ongoing relations on a sound basis with individual campuses as well as the University/Resident Theatre Association,

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[1] See Morrison, Jack, The Rise of the Arts on the American Campus, for further discussion of R&D centers.

American Community Theatre Association and the University and College Theatre Association, all under the ATA tent.

D) The leadership in the professional theatre would have to make the first move as the non-commercial theatre would not presume to encroach on their prerogatives. The ATA leadership has proponents for this approach ready to act.

3. Major Problems:

A) The growth and development of top talent is a major problem of vast significance. The theatre rests upon the quality of its creative people in all aspects. On the one hand, we do not have enough really great talents among us and on the other we have too many to put to work. Part of the problem is how to winnow the most promising and provide them with the opportunities to grow.

B) The opportunities for developing talent will be in direct proportion to the opportunities to produce in all levels and qualities of theatre. For example, two people who have been most instrumental in bringing along new playwrights are Ellen Stewart at La Mama and Joe Papp at the Public Theatre. And they are the ones who produce most new plays at experimental levels. (No one knew Chorus Line would move to Broadway until it opened. It certainly wasn't given its chance on the provision it would be good enough to "go to Broadway.") How to increase the experimental opportunities for top talent that will become great professionals?

C) To capitalize on opportunities here is to increase production and keep an eye and modest help for "the fringe," the leaven from which great ideas and talent spring. Such developments as "the poor theatre, the Alternative Theatre, spontaneous groups such as Hair came from as well as the more institutionalized experimental theatre on the campuses, community theatre, and off and off-off Broadway. After talent is spotted it's often left in limbo. The limbo has to be replaced by such groups as The Acting Company for young actors, the leading U/RTA community theatre companies. Promising designers, technicians, managers as well as actors and playwrights need to have exacting experience after they have been identified as "promising."

Funding for this level of development is scarce because of the risks. It's equivalent to the "farm club" for baseball--between the promising young talent stage and the big leagues. This has been recognized to an extent by the National Arts Endowment and the foundations, but there is no systematic, coordinated program to replace the horror of limbo for promising young talent.

D) The same people mentioned previously can do something about it. The professional theatre itself must develop its basic principles on this issue. They could do it (support farm clubs) at least as well as baseball over a ten-year period.

The reader will gather that I've developed a basic theme--use all of theatre in all of its garbs to become one with the community and thereby reap the support of the community. This will serve all aspects of the theatre and particularly the professional theatre. The more opportunity there is for talent to grow, the more top talent will emerge. True greatness is for history to decide. It is enough for us at present to provide a useful and demanding climate for our best talent, and we can do that now.

Thank you for the opportunity to provide these observations for your study.

Sincerely,

Jack Morrison
Executive Director

JM:rrh
cc: Dale Huffington
Milly Barranger
Brian Hansen

Enclosure: Wingspread Report in May 1976 Theatre News

THE LEAGUE OF NEW YORK THEATRES AND PRODUCERS, INC.
226 WEST 47th STREET, NEW YORK, N. Y. 10036 · JUdson 2-4455

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DIRECTOR OF SPECIAL PROJECTS

October 25, 1977

Dr. Robert J. Anderson, Jr.
Vice President
Mathtech, Inc.
P. O. Box 2392
Princeton, New Jersey 08540

Dear Andy:

Enclosed is The League of New York Theatres and Producers' statement concerning our organization's views as requested in your letter of September 27.

Please call me if you require any additional material.

Sincerely,

Harvey

Harvey Sabinson
Director of Special Projects

THE LEAGUE OF NEW YORK THEATRES AND PRODUCERS
INCORPORATED
226 WEST 47th STREET NEW YORK, N. Y. 10036 JUDSON 2-4455

The League of New York Theatres and Producers welcomes the opportunity to present its perceptions of major problems and opportunities confronting the tax-paying theatre.

The League is a professional trade association of producers and theatre managements functioning not only in the Broadway sector, but in virtually every state in the union through its touring productions and member theatres. Combined box office receipts for both New York based and touring productions for the 1976-77 season amounted to $176,033,391, and imposing figure in terms of increased public response to the theatre, but one which masks the actual economic condition of a hard-pressed industry.

In a study prepared for The League by Mathtech, Inc. in February, 1977, titled The Impact of the Broadway Theatre on the Economy of New York City, it was revealed that the 36 Broadway theatres and the productions housed therein stimulated the economy of New York some $168-million and the United States more than a quarter of a billion dollars annually. Since these figures were based on an investigation of economic conditions during the 1974-75 season, they can be revised considerably upward to represent the actual current contribution. They also do not take into consideration the economic impact of theatres and productions outside the New York market, nor do they represent direct expenditures of the theatre such as salaries, royalties, rents, production and other administrative costs.

A recent study performed for the New York State Department of Commerce indicated that the Broadway theatre has the strongest appeal to tourists visiting New York City by twice that of any other attraction that is available.

These factors might indicate some cause for optimism in terms of receptivity and productivity, but they cloud the realities of the daily operation of a business that is much misunderstood by legislators as well as the general public.

The steadily increasing costs of doing business

This, of course, would come under the category of "So what else is new?" inasmuch as it impacts every fiber of American life. But as it concerns the Broadway theatre, steadily climbing production and operating costs severely reduce opportunities for new American plays and new dramatic ideas to take root.

Much criticism has been directed at the tax-paying theatre for resulting increases in ticket prices. A careful tracking of box office tariffs for the past twelve seasons reveals some surprising results. During the 1965-66 season, the actual top ticket price for all shows, dramatic and musical, averaged out to $7.81. By the 1976-77 season, this had risen to $14.66, an increase amounting to 88%. Compared, however, to the inflation index, the adjusted top price amounted to $7.73, a drop of 1%. The real cost of attending a Broadway show is less than it was twelve years ago. Furthermore, tickets have become relatively more "affordable" as inflation-adjusted income has increased 13% in the metropolitan New York area and 28% throughout the nation.

The solution to increasing costs in the legitimate theatre is no clearer than it is for any other industry. During a period when thousands of businesses either collapsed or fled New York City, resulting in a loss of 600,000 jobs, the Broadway theatre, a labor-intensive industry, remains locked inextricably into the economic fabric of a financially endangered city.

The need for an urban renewal program in the midtown New York area

The midtown area, which includes the theatre district, is the cultural and economic heart of New York City and represents the national and international image of New York City. There is no need to go into great detail as to the effect of the proliferation of crime, sex-related businesses, and urban neglect. Through the efforts of The League in conjunction with the residential, religious, and business communities, the problem has been exposed on a national level, and concerted attempts to deal with it have met with only moderate success.

These efforts have been hampered by an unresponsive electorate and an almost inactive administration, which while professing an understanding of the problem, never seems to order its priorities in a meaningfully coordinated campaign to cope with these situations.

Deterioration of the central city was not alone the problem of streetwalking, prostitutes and their pimps and patrons. A tight mosaic of sex-related businesses and other sleazy activities created street conditions conducive to crime not only in the theatre district, but in adjacent residential areas. Sex-related businesses tended to drive out legitimate businesses resulting in a condition that seems to escape the comprehension of various municipal agencies. When some minor effort is made, it is with little or no understanding on the part of these agencies that they are dealing with social and economic erosion that affects the entire city.

This has led to the city's deprivation of millions of dollars in taxes, some of which no doubt would have relieved the problems of cutbacks in personnel and in services. The lack of comprehension extends to the judicial and prosecutorial systems.

Substantiation exists to prove that business in midtown is the financial pump that primes the city. The rehabilitation of all New York City has to begin with the renewal of midtown. The pornography industry is large and involves hundreds of millions of dollars, few if any of which find their way into the city treasury. It is a cash business that by reason of existing law enforcement policies and judicial attitudes is permitted to conduct itself with little fear of punishment. The city claims that existing budgetary problems prevent more resources from being committed to the fray, thereby justifying the attitudes of agency heads that the midtown sex business is not a priority item in the overall criminal justice system and in the enforcement of city codes and regulations.

A major physical redevelopment in the midtown area is essential to the rehabilitation of the entire city. But until a climate conducive to redevelopment is created, strict attention must be paid to the physical appearance of midtown and the creation of a reputation that it is a safe place in which to visit, work and live.

The need for tax legislation to stimulate the theatre

With our cities in a state of economic decline, industry and the middle class population are in flight. The declining municipal tax base places greater burdens on those who remain and made it impossible to provide the jobs and services which make cities worthwhile places in which to live. Cultural activities have served as a major factor in stemming the decline of the cities, by attracting people to live, work in, and visit cities.

The legitimate theatre is a major force in the economic and cultural life of cities, providing direct employment to those involved in production, indirect employment to those in ancillary businesses, as well as an overall economic stimulus. Survival of the theatre is threatened since in terms of economic reward, high risks endemic to the business make it difficult to attract investment capital and virtually impossible to attract sources of debt financing. Because it can provide far greater financial rewards, many writers choose to write the mass media rather than the theatre, leaving the theatre with an insufficient number of good new plays.

The present tax structure discourages investment in the theatre. Tax incentives such as the investment tax credit, industrial revenue bond financing, depreciation on assets purchased with borrowed funds, the depletion allowance, tax free exchanges of property used in a trade or business are but a few of the measures adopted to encourage investment in, and to preserve capital committed to, industry. None of these incentives, however, are presently available to encourage investment in the theatre.

While special tax incentives have been adopted to encourage inventive creativity, industry is the major beneficiary of these incentives, but no similar tax incentive is available for artistic creativity.

Since profits from theatrical productions are so speculative, the Internal Revenue Service traditionally has allowed production costs to be recovered prior to realization of a taxable profit. The Senate Finance Committee, in its Report on the Tax Reform Act of 1976 may have, perhaps inadvertently, eliminated this method of accounting by including "plays" in the same class as "films" in its discussion of film industry tax shelters. Theatrical productions, unlike films, have never been characterized as "tax shelters."

Risks associated with theatrical productions are so high, the rewards so speculative, that investment must be sought virtually exclusively from high tax bracket investors who can afford a total loss of their investment. Even such investors are reluctant to invest in the theatre because the only reward they can generally receive is their high risk ordinary income, taxable at a 70% bracket.

Changes are needed in federal income tax laws as follows:

1. Adopt a new subchapter of the Internal Revenue Code for "Theatrical Production Companies."
2. Clarify existing law to allow recovery of cost accounting for "theatrical production companies."
3. Provide for a "theatrical production tax credit" for investments by "theatrical production companies" in "theatrical productions."
4. Provide for capital gain treatment upon sale of certain theatrical production rights.
5. Provide for a limited exclusion from income for profits from a "theatrical production company" which are reinvested in another "theatrical production company."
6. Provide for capital gain treatment for royalties received by authors from "theatrical production companies" solely for first production rights of their works.

Tax legislation to aid the theatre is imperative in order to carry out the government's objective of encouraging the arts. Incentives to investment in the tax-paying theatre are necessary in that these ventures may produce sizable tax revenues.

Public knowledge of the role played by the theatre in the United States

In his book AFTER THE FACT, Stuart W. Little posed the question, "Is the theatre understood?" As a keen observer of the scene, he supplied his own response: "Certainly the press has not sufficiently comprehended the vast changes that have taken place...and are still taking place, in the structure of the theatre---the ways of organizing, supporting, and presenting dramatic events in this country. Yet the press alone is not to blame for misunderstandings and lack of interest. Theatre people themselves have often not appreciated many of the forces at work."

There are positive indications of increasing public consciousness and media support of the theatre, but as yet there exists not a single unified program to increase public awareness of this remarkable asset to the human condition. For a medium which speaks so well to its audiences from its stages, it is remarkable how inarticulate it has been in other forums. No central advocacy agency yet exists despite some far-seeing efforts from a few enlightened individuals.

The debilitating separateness of different theatre entities

In the spring of 1974, a conference of all theatre constituencies was held at Princeton University under the title, the First American Congress of Theatre. Its organizers issued a Statement of Purpose which read in part: "Theatre in the

United States has traditionally dealt with its problems individualistically, each producing unit fending for itself as best it could. Operating in this way, it has become a highly diversified, vital and innovative artistic force, respected and emulated throughout the world. But its economic viability has been made increasingly precarious by the familiar ills that beset the nation's social structure.

"These problems have reached a point at which they can no longer be dealt with effectively by any one segment of the theatre. The entire community will have to decide as a unit what must be done to overcome the effects on attendance of urban deterioration, transportation problems, and the disastrous conjunction of inflation and economic recession."

For four days, more than 200 theatre professionals, foundation executives, educators, government officials, and others with a special interest in theatre met and discussed the problems and the opportunities.

The conference closed with an impressive display of camaraderie and determination to go forward collectively to achieve the goals defined during the meetings.

Almost four years later the spirit of divisiveness, suspicion, and outright hostility that pervaded the opening hours of the conference, but which soon was subdued in the realization that there were problems common to all, is again visible and audible.

The Broadway theatre is accused of profiting from the sweat of the not-for-profit theatre. The not-for-profit theatre is indicted for producing "the best of Broadway." Common purpose has given way to petty insinuation. But the common problems remain, largely unsolved and, in all too many cases, unapproached.

John F. Wharton, in a paper written for The League of New York Theatres and Producers, remarked: "The Creative Core of the living theatre can be proud of the fact that, despite lack of help and encouragement, despite financial harassment, despite discrimination against it, it has maintained, artistically, a vital dynamic theatre. But artistic vitality cannot surmount financial disaster forever. Our Creative Core is today on the brink of the cascade; at any moment it may go down with a plunge. Yet very little is needed to avert the danger."

Mr. Wharton made that statement in 1961. But it holds true today. By applying band-aids to gaping wounds, it has been possible to prevent that "plunge." But the American theatre ought not to have to hold on by its finger nails.

ACTA

Jeanne Adams Wray
Oklahoma State University
Stillwater, Oklahoma 74074

28 October 1977

AMERICAN COMMUNITY THEATRE ASSOCIATION · A DIVISION OF THE AMERICAN THEATRE ASSOCIATION

Mr. Robert J. Anderson, Jr.
Vice President & Director, Economics
MATHTECH
P.O. Box 2392
Princeton, New Jersey 08540

Dear Mr. Anderson:

ACTA president Charles Stilwill, Waterloo Community Playhouse in Iowa, with whom you have been in correspondence, asked me to mail the enclosed "Response" to you as the American Community Theatre Association's input for your study on the conditions and need of professional theatre in America.

Both Stilwill and David Young, immediate past president of ACTA, have commented upon and corrected this document, and copies have been filed with the current ATA president and with the ATA Executive Director in Washington.

If ACTA can be of any further assistance in the Mathtech study, please let any or all of us know.

Cordially yours,
Jeanne Wray
Jeanne Adams Wray
Past President, ACTA, and
Member-at-Large, ATA
Board of Directors

A RESPONSE FROM ACTA TO FOUR QUESTIONS ABOUT THEATRE POSED BY MATHTECH FOR INCLUSION IN ITS STUDY ON THE CONDITIONS AND NEEDS OF THE PROFESSIONAL THEATRE IN AMERICA.

AMERICAN COMMUNITY THEATRE ASSOCIATION · A DIVISION OF THE AMERICAN THEATRE ASSOCIATION

WHAT ARE THE MAJOR PROBLEMS AND OPPORTUNITIES FACING THE THEATRE TODAY?

Theatre -- like Frodo -- lives! Although we can intone with Dickens that, for theatre, "it was the best of times, it was the worst of times," we have solid evidence that theatre is no longer A Tale of Two Cities -- New York and London. Good "live professional presentation of plays" takes place in Los Angeles, Minneapolis, Chicago, and Dallas, as well as in Midland, Texas; Waterloo, Iowa; Lincoln, Nebraska; in Cincinnati, Wichita, New Orleans, Nashville, Oklahoma City, and in many cities and towns in between. In colleges and universities, in resident repertory theatres, in community theatres, in parks and recreation theatre groups, in army entertainment centers, in children's theatres, in high schools, in dinner theatres, in experimental groups -- wherever there are well trained and responsible directors and producer-managers in charge of production, "live professional presentation of plays" happens.

But the great number of theatres and the varieties of kinds of theatres spaced over this enormous country make any sort of accurate quantification or assessment of quality impossible. Span, number, and variety of American theatre presentations defy instruments of measurement. This is American theatre's first problem: "You gotta know the territory!" And nobody does, at this point.

The second problem is one of focus. American theatre at all levels puts too much emphasis upon stage trappings. With our marvelous Yankee know-how we have engineered amazing stage machinery, invented remarkable lighting systems, ingeniously adapted industrial designs and materials for stage use so that we can, granted the funding, create stage environments of breathtaking beauty and authenticity. But within those environments, we tolerate human creatures with inaudible voices who move without grace or authority. We have tended to substitute technology for training, particularly in commercial theatre and, where possible, in regional repertory, university, and community theatre. Mechanical magic has come to mean more than man emoting.

The third problem is waste. In theatre, as in all other aspects of American life, we expend precious energy and materials in prodigal fashion. No set on Broadway is ever recycled. (Obviously, after a long run and two national company tours, some sets do wear out. But most are burned to avoid storage costs.) Regional theatres discard good lumber and unique prop pieces; evn college and community theatres do not practice conservation universally. And too much money is wasted by investors in bad plays. In regional theatre, government and private subsidies are wasted without adequate accountability procedures. In university and civic theatres waste occurs in ineptly managed facilities. The waste of human energy and the expense of human spirit resulting from "making the rounds," from being insufficiently trained but over endowed with great expectations, and from reporting for a job where no work is required all provide the saddest and most distressing evidence of our prodigality in theatre.

The fourth problem in theatre is its pressure-sensitivity. Theatre is at this point too susceptible to pressures from unions, from audiences, and from the press. This is no attack, per se, upon unionization within the theatre. Human beings must organize into groups for ease of communication and for accomplishment of common goals. But we are all aware of inequities in hiring, in interpretation of leasing contracts, of featherbedding. The problem here is how to limit inordinate union demands and how to control abuses. Union problems are greatest in commercial theatre, but they extend to regional theatres and to some civic theatres, and, in isolated instances, to university theatres. In addition, theatre is too sensitive to its audience's tastes and panders to them, without making an attempt to elevate and inspire beyond socially acceptable cliché levels. This is a country-wide problem. And theatre is sensitive to criticism from a self-elected, audience-elevated coterie of critics that, with too little theatre background and with too much promulgation of its opinions, sets false standards and establishes criteria to which theatres conform season after season and which audiences accept as oracular.

Finally, the fifth problem that theatre faces is also America's problem -- our general lack of conviction and direction. Where are we all going? Few people -- in theatre or outside it -- appear to have a clear and definite Weltansicht -- no world view, no particular attitude toward life and reality. If theatre does not take stands, does not protest, does not innovate, is it because the playwrights, whose mouthpieces we are, find no great ideas to write about, no universal truths to believe in? The dearth of contemporary plays of ideas and the emphasis upon trivial entertainment may reflect our society's general disinclination to come to grips with reality.

In a complex society all problems are compounded, interlocked, and intensified. But they exist alongside compounded opportunities. The five categories of problems outlined above are offset by an equal number of positive potentialities to which we pay lip service but do not act upon. We have more leisure time, greater affluence, a larger, better-informed audience, better facilities, more enlightened and better organized service groups, and a greater information dissemination capability in theatre than ever before.

HOW WILL THESE PROBLEMS AND OPPORTUNITIES UNFOLD IN THE FUTURE?

Barring (please God) nuclear holocaust or world war, we can assume that our opportunities in theatre are limitless in the area of audience development. More people with a higher level of literacy, more free time, and adequate means should continue to come into America's theatres -- if we give them the kind of theatre they need rather than what they've developed a taste for. They will come to us bearing the psychic emptiness that is symptomatic of our society. Theatre has the opportunity, the incredible potentiality, for inspiring its audiences, for providing substance to fill that emptiness.

Theatre, like nature, abhors a vacuum. And, again like nature, theatre is in the process of continuous creation. In the future, theatre groups will continue to form and perform at all levels -- in large cities, including New York; in towns, in all the educational institutions, in churches, in theme parks, in historical restorations, in bars. We may find increased business for lunchtime theatre, teatime (or cocktail) theatre, and weekend theatre showcasing. Because people are looking for ways to occupy their time, we can probably expect an increase in amateur actors and volunteer technicians flocking to a wide variety of theatres which need their services -- and not just to community theatres. There may be a decrease in the line of theatre hopefuls bombarding Broadway because of the increased opportunities for performance and /or pay elsewhere. But this projected future increase in volume, variety, and kind of theatre, theatre-goer, and participant will complicate the first problem we identified: defining, quantifying, and assessing the quality of theatre in America.

The second and third current problems for theatre,identified as a focus upon technology over training and as enormous waste of materials and both physical and psychic energy, may in future be partially solved for us. Lack of resources, diminished energy supplies, and curtailed transportation facilities could radically change the emphasis upon technology and may, of necessity, refocus the emphasis upon the actor, making greater demands upon him and his potential. There will undoubtedly be some conservation legislation enacted within the next decade that will affect both the waste factor and the redirection of human energies. Our profession may be strengthened by a curtailment of resources that will require greater human ingenuity as compensation for that curtailment.

The fourth and fifth problems deal with attitude and intention. Theatre will not be susceptible to pressures -- from unions, audiences, or critics (Problem No. 4) when and if it develops initiative and positive thrust that can derive from overcoming a lack of conviction and a lack of direction (Problem No. 5). Too few people in our profession have a sense of identity. They go into theatre in search of identity. In future, unless some radical change takes place in the education and training of all Americans -- not just those who seek training in theatre -- we can assume that tinsel and titillation will continue to replace thought and moral sinew onstage and off. Without a shift in the educative process, in future, the dearth of significant and serious new plays will continue, and the neglect of significant and serious old plays will endure.

WHAT CAN BE DONE TO SOLVE THESE PROBLEMS AND CAPITALIZE ON OPPORTUNITIES?

We have outlined five categories of problems in American theatre, but the solutions to those problems can be reduced to two categories: improved communication and intensified and monitored training.

There is evidence that the problem of identifying, defining, and quantifying the span, number, and variety of theatre activities in America is being addressed in this present study commissioned by the National Endowment. This is a start toward national communication among theatre people. In addition, the American Theatre Association, as the largest, most diversely structured theatre service group in America, has the potential for providing a data bank of useful quantifiable information for a variety of theatre concerns. ATA, which includes under its large umbrella all the varieties of non-commercial theatre organizations in the United States, has, besides its horizontal affiliation with its eight specialized national components, ** various vertical alliances with over thirty state theatre associations and with the nine regional theatre associatio (most of which ATA has brought into being and fostered). This "cross-hatching" of affiliations, by both generic and geographical groupings, puts the ATA National Office in Washington in touch with the largest and most diverse aggregate of theatre producers, presenters, and artist-craftsmen in America.

One diversely structured theatre service group like ATA provides infinite possibilities for increased communication, cooperation, and exchange of vital information. (ATA addressed the whole problem of the state of theatre in 1975 at its nationally significant Wingspread Conference. The Wingspread Report, with the various Response papers interpreting the Report's impact upon each of the theatre associations within ATA, is recommended to Mathtech as a resource document for the present study.) ATA's Assembly of States and ATA's Assembly of Regions, activated in August, 1977, and scheduled to meet annually at convention time, provide still greater representatio for national theatre and have the potential for speaking authoritatively for theatre in America. ATA's four Commissions -- for Theatre Development, for Theatre Educatio for Theatre Research, and for Standards and Accreditation, can within a few years, develop instruments to quantify and interpret accumulated data, the results of which, placed in the hands of legislators and government agencies, might change the whole face, force, and focus of American theatre. Given the present dynamic leadership among ATA and constituent association officers and the national office staff, ATA will have, within the next five years, both a broad data base and instruments for quantification and interpretation which will assist in the first-named problem -- how to obtain documentation for what kind, where located, and how much theatre exists in the United States. All ATA lacksfor immediately setting the machinery for quantification into motion is money -- sufficient funding to buy computer time and programmers.

What is still needed is a closer liaison among commercial and non-commercial theatres. The artists in theatre -- actors, directors, designers -- share a common background of training and focus. The producers and managers do not. Theatre Communications Group might well broaden its base to include both commercial and commu ity theatres of proven stability to provide greater diversity and more national represen tation. Interchange of information among producers might very well diminish the waste problem mentioned earlier, if some exchange and sale of materials on a national basis were possible. In addition, the League of New York Theatres should be in touch with the manager-producers in other parts of the country.

In fact, if the leadership of all theatre organizations in the country -- and here I would include ATA, USITT, Actors' Equity, U.S.A., SSDC, TCG LNYT, etc. -- could be drawn together into a National Integrated Theatre Organization (note that the acronym is NITRO, which suggests the volatile, explosive impact I envision), to serve as a council for legislators and agencies, all intra-theatre and extra-theatre liaison would be improved, and ours would be a united national voice! We could by our very

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** Namely, the American Community Theatre Association (ACTA) -- which includes some dinner, parks and recreation, and church theatre groups; Army Theatre Arts Association (ATAA); Children's Theatre Association of America (CTAA); Secondary School Theatre Association (SSTA); University and College Theatre Association (UCTA); University/Resident Theatre Association (U/RTA); National Association of Schools of Theatre (NAST); and American Theatre Students League (ATSL).

numbers and variety, influence funding for and quality of theatre in America.

Once we've identified who we are, counted how many and how diverse we are, and have pooled information to diminish waste of both material and human resources -- all of which can be accomplished through communicating with each other — we can turn to the second aspect of our solution to theatre's problems: intensified and monitored training. And here we address ourselves to the other identified problems: quality, taste, criticism, "soul," and theatre's lifeblood, playwriting. The proper kind of education, the proper kind of training in all aspects of theatre as well as in all aspects of living, is a problem we share with all other professions in the late seventies.

The current emphasis upon "career education," wherein a student is trained for a narrow and specific field, has affected our entire society, theatre people included. Although it is demonstrable that the more a person knows about everything, the better he can execute a particular job, professional educators seem to have forgotten this fact. C. S. Lewis pointed out in *The Abolition of Man*, "The task of the modern educators is not to cut down jungles but to irrigate deserts. . . ." We have allowed the minds of all students to become deserts; we give them nothing green and growing to feed upon. As a profession, theatre must speak out for the return of the amateur -- in the word's Latin sense of *lover* -- in the entire education process. All the arts -- theatre, dance, music, literature, and the visual arts -- must be as basic in a child's education as the three R's.

I envision an *Experimental Turnaround Year* (a revolutionary idea that could be proposed by NITRO, in association with other national arts groups and the National Education Association) in which, at all levels, K-12, children become *participants* in the arts for a half-day for nine months -- they write, dance, play music, paint and sculpt — and out of school, as *observers*, for the same period, they are bombarded with radio, television, and films which present only great literature, music, and art, and the lives of great artists, along with the existent programming for current social issues. (The selling job to be done on network advertisers would take the united efforts of us all!). If we want America to recover her soul, this would be a valid and dramatic way to begin. The only way to overcome pressure is with equal pressure! Theatre must develop its ow revolutionary pressure tactics to turn education around, to make of all children amateurs of and participants in the arts -- and with the arts as reference points, they'll have the vision, the vocabulary, and the command of metaphor to enrich their study of the science It will take this sort of gargantuan turnaround — or, at least, some irradiation of the mur -- in the public schools to shake up education and stir it from its focus upon specializatio The profession of theatre, incorporating, as it does, all the arts, should take the leadership in making such a re-awakening of American children to the arts happen and for seeing that, once awakened, their imaginations continue to be fed. If we want theatre to improve, we've got to improve the minds of our future audiences.

And what about the colleges and universities? Despite the ritualistic genuflection of higher education administrators toward "liberal" education, there is little reverence for or reference to the arts and humanities on our nation's campuses. How to make a living looms larger than how to live. Degree plans bristle with requirements for courses which teach a narrow specialty with a diminishment of courses which teach students to question worth or to weigh values. Training for theatre reflects the current narrow focus upon career education. Breadth and depth of knowledge about and experience in voice and movement work, acting styles, and theatre literature are neglected in many university theatre classes for more easily assimilated skills in musical theatre techniques and management. Crowd-pleasing, salable "seasons" that attempt to duplicate commercial theatre successes take precedence over experimental workshop productions or recreation of the classics. Too many students are allowed to act and direct publicly before they're ready for public viewing.

For a decade within the constituent associations of ATA, a clamor for some minimum standards for theatre training has been developing. It is significant that community theatre, often regarded as theatre's embarrassing bastard, was the first group to formulate standards. In 1973 ACTA leaders adopted and promulgated standard which were delineated as community theatre's responsibilities -- we called them the Three R's — to the profession, to our theatre workers, and to the communities we serve. And ACTA, in cooperation with Pennsylvania State University, is developing, through a series of correspondence study manuals the first comprehensive professiona community theatre training program in the country. In August, 1977, the university and college group within ATA -- UCTA -- adopted a controversial and long-debated set of minimum requirements for theatre training for undergraduate and graduate degree programs. For the last three years SSTA has debated the criteria for theatre training in public schools. Children's theatre people are addressing the problem of formulating their own standards. We have a long way to go, but the entire theatre community in America, through concerted agitation and pressure, must push for a broadened, deepened instruction in all the arts for theatre students as well as for a return to the enriching instruction of the liberalizing sciences and humanities.

UCTA's annual American College Theatre Festivals and ACTA's biennial state, regional, and national Festivals of American Community Theatre (known as ACTF an FACT, respectively) have served to make visible the inequities in training, scope, and philosophy of theatre. But festivals emphasize product when what the profession need is better training in process.

No national theatre for the United States is possible -- we are too large a country with too diverse a population and too democratic a political structure (thank god!) to develop in one place with one faculty a national theatre. What we can develop, howeve is a Theatre Training Institute without Walls which consists of a three-part training program that has national recognition and support. This institute is made up of a (1) Human Resources Bank, (2) a Training Delivery System, and (3) a National Recognition of Quality mechanism. Place is not important to good theatre. People are. We must find and identify those people in theatre who know their craft and can teach it. We must find the great teachers of playwriting, of movement, of voice, of acting styles, of directing, of design -- wherever they are, in whatever genre of theatre -- a ascertain their willingness to be designated as Teaching Fellows of the American Theatr Institute. That's the first step. Second, in the Institute's Training Delivery System, an exacting Institute Entrance Examination process must be worked out, wherein theatr students may apply to have their theatre talent potential assessed and their theatre training to date evaluated. If talent potential is high enough and if training level is adequate, they will be accepted into the Institute as Aspirants and be sent to study with appropriate Teaching Fellow(s) for specialization and/or broadening, depending upon the recommendation of the examiners. The level of the examinations should be so difficult, exacting, and thorough that all but the best candidates will be winnowed out. An aspirant completes his Institute-prescribed training period and must work in the pr-fession wherever he likes for five years before he can petition for the Institute's "stamp of approval," the third part of our concept -- the Recognition of Theatre Quality prize, which carries no monetary award but is the greatest honor that American theatre can bestow. Anyone is eligible to apply for examination by the Institute. Most applicants will have completed their university training in theatre before they apply. College and universities will raise their training standards to match the Institute's as nearly as possible, in order to increase their graduates' eligibility for becoming aspirants. Children's theatre training and secondary school training in theatre will focus sharply toward the criteria the Institute sets up. Community theatre will uncover and encourage talent of Institute calibre. The levels of theatre training all over the country will be elevated. Theatre students will find the Institute a worthy goal toward which to work, an ideal toward which to aspire.

In summary, then: to solve the problems in theatre as outlined, the total theatre community must unite; communicate; exchange ideas, material, personnel; must form its NITRO pressure group and call together professions to join us; must take concerted action to "irrigate the deserts" of the American psyche by radical and dynamic reversal of the American education system through pressure and persuasion. We must agree upon high standards for training in the profession itself and, again by pressure, force the creation by legislation of a funded Institute for American Theatre Training (without walls but with such strength that it will be felt as a national monument).

WHO CAN DO THESE THINGS?

If the two proposed solutions for theatre's five projected problem areas are to be accomplished, nothing less than total mobilization of the arts-oriented people of this country will serve. There must be both individual agitation and collective action. We must mount guerilla resistance activities for individuals at the same time as we thrust our united arts army boldly forward into headon, flank, and rear attacks on all fronts.

The producers, directors, designers, and actors of national reputation now working in commercial theatre -- the commercial professionals -- have the most clout and can find the most money. They have served traditionally as spokesmen for American Theatre.

They must now recognize, communicate with, and speak for their worthy counterparts -- the non-commercial professionals -- in such service groups as American Theatre Association and its constituent divisions, USITT, TCG, etc.

These two groups must persuade the theatre unions and commercial theatre suppliers to join in for one united voice for American theatre.

All the above must marshal the support of their counterparts in related commercial and non-commercial arts groups and associations -- music, dance, literature, and the visual arts.

All these groups and associations (and the people within them individually to their local educators) must persuade the National Education Association of the validity of experimenting with an Educational Turnaround Year.

All the above must then stand firmly together before the President, the Office of Education, and the Congress to get executive sanction, moral support, and enabling funding legislation to make the educational experiment happen. (Appropriate individual guerilla action on local legislators is a part of this step.)

Each step of this marshaling of pressure forces and each proposed action should be given the widest possible publicity in all media. This arts army will not travel on its stomach but on its image!

The acceptance and funding of a proposed Theatre Training Institute will require the same personnel in a slightly different mobilization pattern.

In a democratic society, a Great Leap Forward in the Arts can mean a great leap forward for all aspects of our society, including the profession of theatre. Theatre reflects its society. And although, as Hazlitt said, knowledge gained from Shakespeare tragedy does not free man from evil, it may free him from being deceived by evil. And that's a step in the right direction.

Jeanne Adams Wray, for the
American Community Theatre
Association. 15 October 1977.

PART
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Repertory Theatre
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Rec'd Oct. [illegible]

October 24,1977

Mr. Robert J. Anderson,Jr.
Vice President & Director, Economics
Mathtech-The Technical Research and
Consulting Division of Mathematica,Inc.
P.O. Box #2392
Princeton, New Jersey 08540

Dear Mr. Anderson:

I am writing this as President of the Producers League of Theatre for Young Audiences, in response to your letter of September 27.

Since we are primarily concerned with that part of the theatrical community which performs for a specific segment of the total audience, let me address myself to your questions as they relate to our field.

Before I do, I should give you a brief bit of history to indicate what sort of a role theatre for young audience now plays. Up to perhaps ten or twelve years ago, "Kiddie Theatre" was just that, weekend and holiday performances of popular fairy tales adapted by an endless succession of producers employing mainly amateur and semi-pro actors. Neither the actors nor the producers generally remained in the field for long and performances were predominantly on a rather inferior level.

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O D OF DIRECTORS
y Harnick
Artistic Director
arles Hull
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manuel Azenberg
Florence Barnett
Dixie Carter
David Dretzin
Henry Guettel
John Gutman
Jane Hewes
Janice Morgan
G rge M. Nicholson
G ge Oppenheimer
Michael Schultz
Stephen H. Spahn
Benay Venuta
n Javits Zeeman

OVISORY COMMITTEE
Walter Cassell
Jean Dalrymple
Alfred Drake
Dr. Audiey Grossman
Sheldon Harnick
Helen Hayes
Milton Lyon
Gail Manners
Julia Meade
Betsy Palmer
Mary Rodgers
Paula Silberstein
Stephen Sondheim
Marlo Thomas

Then, in the mid-to-late 60's a major change started to take place. An agreement covering the use of Equity actors was signed between major producers and the union. Schools began to book performances as an adjunct to their curriculum, making possible the booking of runs of performances, not just scattered weekend performances. Thus, a cycle had now started which enabled us to hire better actors, keep casts together longer, commission superior writers to create scripts, produce plays of more serious content and give them longer rehearsals and better physical trappings. In short, the field had become professionalized. With this growth and development, governmental and states arts agencies, as well as private foundations, now began to contribute support, further reinforcing the growth cycle. Thus, we now have a number of companies performing exclusively for young people, as well as regional theatres with companies performing for young people, which are well managed, of rather solid financial structure and maintaining Equity casts for entire fall-to-spring seasons or for lesser substantial runs.

The audience for a large preponderence of these performances is in the schools, to which, by and large, productions are sold for a fee as packages. And the schools ,if considered in total, create the potential for a huge national market. The challenge lies in being able to develop this market to anything approaching its potential.

The major problem(need I say) is money. A school, with its budget subject to annual scrutiny and paring by its board, possibly in a position of having to lay off teachers due to shrinking enrollment and/or reduced municipal budgets, finds it difficult to allocate $500 (probably an average price) for a performance. True, the performance may be of very high quality, performed by professionals and actually costing only 50¢ per student (based on a 1,000 seat auditorium). But the school looks upon it as a one-shot expenditure, and as such, the fee looms large.

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The secondary problem lies with those school administrators who not only object to the cost of performing arts programs but say, "what does it have to do with education, let them go with their parents on the weekend". Needless to say, the terrific impact of arts in the schools is that it reaches all children, cutting across all strata. It is the only way to reach all segments of young people in significant numbers.

How, then, can we make it possible for these vast numbers of young people to experience the arts and open their hearts and minds to the riches transmitted only through live performances? How can we convince administrators that the arts are as important to the growth of a child as the 3 R's, that a life without theatre and music is bleak indeed and that the arts are as integral a part of the fully developed and educated child as a thorough knowledge of arithmetic and penmanship?

I believe that the answer lies with the Federal government, both in creating the atmosphere for the acceptance of the performing arts in the schools and in making it financially feasible.

True, some states, through their arts councils, departments of education or other agencies already do assist schools in funding performing arts programs. But such aid is spotty, the money scarce and the process very low-profile due to this paucity of funds. In short, state aid is thin and the attitude of state agencies toward professional performing arts in the schools falling far short of that necessary to create an environment conducive to growth and development. Only the Federal government, with its ability to cut across state boundaries, its means for influencing opinion and its more ample budget can do the job. And doing the job, as we see it, means going firmly on record that the performing arts should be an integral part of the educational process and making this view known to every school and school system in the country and by leading the way in writing suggestive curricula to implement this view. And, of course, in making available the funds to

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effect it. The effort should probably be joint, taken on by both NEA and HEW. Only with such a massive effort can theatre and the other performing arts become an integral and meaningful part of the daily life of all young Americans and come to play a more important role in the American life-style of tomorrow.

Sincerely,

Charles Hull,
Managing Director

CH:bg

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27 October 1977

Dear Andy:

Thank you for your invitation of September 27, 1977, to have this organization comment on the national problems and opportunities facing the theatre in America.

From the Theatre Development Fund's position in the business of the collective marketing of theatre admissions, our view is naturally tinged with a bias. We perceive the lack of marketing systems for theatre, commensurate with the capability of contemporary systems, as perhaps the greatest problem affecting the American theatre. The sale and dissemination of material about the theatre is still in many respects in the dark ages. Despite the recent introduction of telephone order and charge privileges to many segments of theatre operation, the need for a more comprehensive system, probably computerized, is so obvious as to be scarcely worth pointing out. The sale and distribution of admissions is an ideal computer application, and there are many existing models, in fields such as air travel, from which to draw a technology appropriate to the theatre.

The operating costs for the use of computer terminals and other hardware are declining rapidly, and within a few years the costs for equipment and personnel will become very reasonable. However, there are problems which could delay the introduction of such a system for an undue period of time.

The first problem is that the up-front capital costs of establishing such a system remain very substantial, and there are few interests in theatre, profit and not-for-profit, that can accumulate or attract capital at the level required to develop such a system nationally.

This leads us directly to the observation that in the absence of federal policies addressing the needs of all theatre in the United States, it may prove impossible for any one segment to develop such a system on its own.

The policy of government agencies in this nation, both state and federal, has been generally to sustain the artistically meritorious and original programming of the not-for-profit theatres. This has led to some very important gains in quality of artistic output and employment of artists and other personnel. The policy, however, has not as yet produced the kind of advances for the United States theatre that might be realized by dealing with those areas where productivity and efficiency, both in marketing and in other activities, might be realized. Instead, there has been a great deal of guerilla warfare and mistrust between the profit and not-for-profit sectors. This has led to their failure to unite, even in areas where the common good is as clearly demonstrable as it is in the instance of computerized and centralized ticket sales. How such a combination might adversely affect artistic independence in the not-for-profit sector defies rational analysis.

It is commonly believed that the Baumol thesis of "cost disease" condemns the theatre and the other performing arts to disproportionately rising costs that may eventually price them out of all but the most affluent markets. What appears to be happening instead is that the rising productivity of the society is providing more and more disposable income which the better educated of the population are increasingly willing to spend in arts and recreational activities, and that this tendency is more than compensating for the "Baumol" effect. If this is so, then clearly issues of distribution and marketing assume a greater importance.

One of the difficulties in making judgments such as the preceding one is that the universe of American theatre has not provided an adequate and continuing information base from which such a potential trend or tendency could be adduced. Once again, the lack of public policy toward the garnering of such information has held back the development of a coherent address to the matter.

It is clear from the economic success of the past few seasons on Broadway and elsewhere that a public appetite for and interest in the theatre has been aroused. The cause and effect relationship of this change in public attitude are mysterious and unresearched. They are, however, clearly consequential to all theatre.

It is perhaps asking too much of government that it should be alone responsible for assuming initiatives. Nevertheless, the forums of government are central to the development of public policy. People in the theatre, as in the other performing arts, have only begun to realize that government can serve them in ways other than by subsidy. This perception must be sharpened if coherent policy is to be developed.

During the next several years the not-for-profit theatres of America, as a discrete entity, will suffer from an inability to generate contributions and unearned income in proportion to their rise in costs. They will, of course, seek to make the case for greater contributions, as they often now do successfully. Inevitably, however, they will be drawn to considerations of ways in which to increase and maximize other revenue -- from admissions, from the sale of subsidiary rights in properties that they have developed, and from the dissemination of their wares through other media, such as film and television. Inevitably, they will be embroiled in difficult considerations of artistic choice relative to potential revenues. Some view this process as potentially corrupting. Nevertheless, the strains and agonies of such decision-making will have to be borne by the coming generation of artistic directors. It will be necessary to develop uniform standards that free theatres from potentially disruptive and exploitative treatment of artists and playwrights. These standards will have to be developed in consultation with the commercial sector. Once again, the place of government in this discussion will be critical.

Until it is understood by the not-for-profit theatre community that Broadway's issues are in many respects identical with their own, no mutual effort can be established. If the commercial theatre needs tax ameliorations and incentives to attract new capital and investment, it may well require the understanding of the not-for-profit sector that this is in their own best interest, too. For their part, the commercial producers must understand that even the most arcane not-for-profit theatre activity contributes to their economic welfare. Actors' Equity and the other theatre unions must also be educated to continue to provide the leeway in which non-union activity can develop and promulgate new works and artists at low levels of compensation and reward. At present, the separate universes are discussing their concerns at relatively low levels of self-interest. Their mutual education and edification is a primary task in the future.

To the best of our knowledge, there has been only one organization in the past devoted to the kind of concerns that are here expressed. This was the ill-fated First American Congress of Theatre, which began its activities very promisingly in 1974 with a conference in Princeton, and included, for the first time, virtually every element of the American professional theatre. FACT was regrettably ahead of its time. It will be necessary to re-invent it, or some substitute, in the near future, in order to provide the avenue for the kind of discussions that must take place.

It is ironic that one of the more serious blows dealt to FACT was the unwillingness of government agencies — the National Endowment for the Arts and the New York State Council on the Arts — to speculate whatsoever on FACT's potential value to the field. This extraordinary failure of imagination on the part of the agencies concerned reflects the isolationist attitudes of the several universes of the theatre, each distrustful of the other, each narrowly self-seeking.

There are in the theatre all sorts of service organizations dealing with these constituencies. They have very largely determined that cooperation and interchange with each other is unwelcome to their constituents. For this reason such important issues as the facilitation of the transfer of material from one sector to another, the development of more effective training for artists, and the structuring of a comprehensive system for the sale and distribution of tickets have remained neglected and uninvestigated.

In the future, the role of the federal government, particularly in investigating broad policy discussion and interchange, will probably be crucial in determining whether such cooperation takes place or not. It is an initiative not to be missed.

With all good wishes,

Sincerely,

Hugh Southern
Executive Director

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Michael Feingold
Th[illegible]nas Fichandler
St[illegible]rt Gordon
Jo[illegible]Jory
Michael Kahn
Robert Kalfin
W[illegible]dia King, Jr.
Ly[illegible]e Meadow
Sa[illegible] O'Connor
Lloyd Richards
Richard Schechner
Lu[illegible] Valdez
D[illegible]glas Turner Ward
Paul Weidner
Peter Zeisler

This statement has been prepared by the Theatre Communications Group staff, after consultation with members of the profession, but does not represent an official statement of TCG's Board of Directors.

This statement addresses the problems of the institutional, nonprofit professional theatre--those theatres committed to presenting a body of work over an extended period of time, comprised of professional staffs whose leaderships are responsible to trustees drawn from the immediate community or region.

These institutions are artistic, humanistic and social forces within their communities, with the ability to enrich and enlighten their audiences in the same way their libraries and museums do.

The artistic directors of these theatres encompass a wide range--from presenting classics drawn from the world's dramatic literature, which are the cornerstone of our cultural heritage, to new work and forms which comment on and reveal our contemporary society. Yet all nonprofit professional theatre institutions share the common purpose of providing a variety of services to their communities or regions in addition to their primary function of producing a repertoire of plays. In short, these theatres are institutions performing various activities for differing constituencies. They are not merely buildings active three hours in the evening for the performance of a play. The extent to which these institutions have been accepted by their communities is both astonishing and impressive. In 1976, the 151 theatres supplying information for the TCG SURVEY (based in 75 cities throughout the country) played to 82.4% of capacity, gave 34,000 performances (in all 50 states) of almost 1,700 different productions, which were seen by an audience of almost 12 million people.

Of all the performing arts, theatre is probably the most immediately accessible to an audience because its medium of communication is language. Virtually all of these theatres have programs which take theatre from their institutions directly to specific audiences in hospitals, prisons and schools, as well as programs designed for the elderly, the handicapped and the disadvantaged. The potential development of supplemental programs in these areas is infinite, dependent solely on developing additional financial support.

Until 20 years ago, when the first nonprofit theatre institutions were founded, this country simply did not perceive the professional theatre as an arts discipline. Theatre was generally assumed to be "show biz," a leisure-time activity patronized primarily by the well-to-do in New York. Within an astonishingly short period of time, we have seen the development of a national network of theatres committed to providing myriad services to their communities and regions in addition to their production of plays. The field has now achieved adolescence. Institutions have been established with local boards of directors, audiences have been developed and fiscal stability achieved. However, with barely adequate funding to provide staff and to produce their varied repertoires, these theatres have so far been lacking the resources to permit them to develop their potential to fully explore the enormous capacity of the theatre to act as a forum for its community or region. After several poor years, the commercial theatre is again flourishing, and the entertainment trade journal, VARIETY, has consistantly published reports in the past year of record-breaking profits. However, as in any commercial enterprise, the motivation to produce is based on the perception of mass appeal, hence profit. The time has long since passed when commercial theatre production could venture into experimentation or productions of limited appeal. Today the economic realities make the risks too great. This change in the commercial sector's ability to foster new creative work would have seriously jeopardized the development of a rich indigenous American dramatic heritage were it not for the evolution of the nonprofit theatre. Perhaps more important, New York is, and has always been, the originating point for the commercial theatre, the same role Hollywood has served for the film business. The nonprofit theatre, however, aware of the disparate and varied needs of a continent, has no center. Vital and original theatre organizations can now be found throughout the country and, indeed, have reversed the historic pattern by increasingly supplying both new plays and productions to the New York commercial theatre, as well as a steady flow of actors, designers and other theatre artists.

A full discussion of the condition and needs of the nonprofit professional theatre would require a report much longer than is possible or practical in this context. The following cursory outline delineates a few primary concerns.

As noted earlier, of all the performing arts, theatre is the most recent to become organized as an institution. Consequently, while for many years communities throughout the country have accepted the responsibility of assisting in the ongoing support of their symphony orchestras or museums by providing contributions and establishing endowment funds, not one theatre has been able to establish an endowment fund until the Ford Foundation recently initiated their Cash Reserve program, and the National Endowment for the Arts launched its Challenge Grant Program. At this moment, very few theatres are yet deriving annual financial assistance from an endowment.

Theatre continues to generate a higher percentage of earned income than the other disciplines. In 1976, the TCG SURVEY of 151 theatres showed that a healthy 62.1% of total expenses was covered by earned income. The development of an indigenous American theatre, however, will not take place if these institutions are required primarily to concern themselves with developing and presenting material based solely on their perceptions of what will appeal to a mass audience, and hence increase their earned income. If this happens, the institutional theatre will be offering no alternative to the commercial theatre. Artistic risks must be taken and every project--every production--cannot be a "hit!" At present, these theatres are operating on budgets permitting so little flexibility that directors are becoming alarmed that artistic choices are increasingly being made on the basis of small cast and minimal production demands of material that will appeal to a very large audience. The early work of Eugene O'Neill would never have been produced if the only yard stick were popularity. At the same time, the musical A CHORUS LINE could never have been created except under the artistic "shelter" afforded its cast and creators over an extended period of time at a theatre institution. It simply could not have evolved in the normal month's rehearsal period. Such "experiments" are costly, and most institutional theatres presently do not have the financial resources to commit to similar projects. Additionally, it is essential that audiences throughout the country have the ability to see and know the classic literature which is the foundation of our society. Neither Euripides nor Shakespeare was concerned with earned income; their plays require very large casts of actors with highly developed skills.

The total work force employed by the nonprofit professional theatre is the largest single source of employment in the professional theatre. Despite this, these theatres are all understaffed and their pay scales are so low that a career in this sector of the theatres assumes considerable personal financial sacrifice. The great majority of artists are still forced to consider unemployment insurance benefits as part of their "regular" yearly salary. Not only must additional employment opportunities be developed, but much effort needs to be made to permit professionals in the theatre to achieve parity in terms of annual salaries with those of other professions which require the same costly and lengthy training.

The lack of funds also precludes the development--even on a regional basis--of large acting companies capable of offering three or more productions in rotation within a given week. While such an operating structure is assumed in the fields of dance, orchestras and opera, only a handful of institutional theatres operate in this mode, and none of these possess sufficiently large companies to fully exploit this method of operation.

Concurrently, ways must be found to sustain and nurture individual artists (playwrights, designers, composers, etc.) who cannot work at their craft in isolation because theatre is a communal art form.

An institutional theatre is like an iceberg; the major portion is not visible. To generate and deliver productions and activities for specialized constituencies (youth programs, tours, etc.) requires massive logistical support never evident to the majority of audiences merely attending the productions. Further, for a theatre to make a major impact on its community or region, it must have the ability (and necessary funding) to permit "research and development" of both personnel and programs.

TCG SURVEY for the past three years shows that substantial support from individuals has not been able to keep up with inflation and that private foundation support has likewise not increased as rapidly as the inflationary factor. Corporate support for the 49 largest institutional theatres in the country amounted to only 2.2% of expenses in 1976. The theatre is an art form concerned with ideas, an art form which celebrates, criticizes and comments on our society. It is questionable that corporations will significantly increase contributions to a discipline whose work inherently bears the risk of controversy.

Because of the vast size of this country, and the many different types of audiences both attending these theatres and potentially available to the theatre, methods need to be devised to overcome these problems by making the theatres increasingly accessible both through touring and through making their work known through the media. Historically, we have always told Kansas about activities in New York. Now, New York should find out about activities in Kansas. There needs to be a massive consciousness-raising about the role of theatre nationwide.

There needs to be increased creative and administrative interchange among arts organizations. The arts share audiences and should also share cooperative projects in their communities. Significant achievements have been made by the Walker Art Center (Minneapolis) hosting performing arts organizations and the New York Shakespeare Festival providing a home for small dance companies.

The role of organized labor in relation to these institutions needs to be reassessed. Historically, working conditions were established for the assumed short-term commercial theatre engagement. Institutional theatres, because they are operating as public nonprofit corporations with trustees from the community, and because, in most cases, they offer employment over an extended period of time, reflect an entirely different set of conditions concerning employment than has previously existed.

The development of a creative link with the commercial theatre is also necessary, a methodology that encourages the transfer of material in a positive and fruitful way. Such a link must insure that when work is developed at nonprofit institutions with assistance of public monies and donations of local private funds, an equitable share of profits derived from subsequent commercial productions (commercial theatre, film, television, etc.) are reinvested in these institutions.

The enormous growth and expansion of the professional nonprofit arts institutions in all disciplines in the past 20 years is unparalled in history. These institutions, initially nourished by the private sector, have so expanded, and the demands being made on them by their communities so increased, that their ability to survive, much less grow and develop, is beyond the resources of the private sector. It seems appropriate that significant public monies now be allocated to these institutions which have demonstrated their value and importance to their communities and, at the same time, have created signigicant employment opportunities for fields in which America has long suffered from chronic unemployment.

Enclosure: excerpts from TCG SURVEY

Section One

overview

The 151 OVERVIEW Theatres responding to a brief TCG questionnaire were all nonprofit, tax-exempt professional producing organizations which had been in existence for at least two years, had at least 16-week seasons, and which had budgets in excess of $25,000. Their responses were generally for fiscal years ending June 30, 1976, although a number operate on a January-December fiscal period and provided data for calendar year 1976. A handful of companies operated on fiscal years ending at other times in 1976.

Based in 75 cities in 35 states and the District of Columbia, the theatres performed--either in residence or on tour--in all 50 states, Canada, Mexico, South America, and Europe. They mounted a total of 1,691 productions, which were given 34,232 performances. The regional breakdown of performance activity is as follows:

TABLE I

Region	# of Theatres within Region	Attendance	% of Total Attendance
Northeast (excluding New York City)	40	2,259,036	18.9
New York City	43	2,603,371	21.8
South	16	1,395,850	11.7
Midwest	24	2,311,861	19.4
Rocky Mountain States	3	38,766	0.3
West Coast, Hawaii, Alaska	22	2,344,499	19.6
National Touring Companies	3	990,000	8.3
TOTAL	151	11,943,383	100.0

Although the above regional breakdown does not account for touring activity, some of which took place outside of the theatres' home region (especially, of course, among New York City companies), the ratios reflected give a fair idea of performance density and demonstrate how theatre has ceased to be a New York

City-dominated arts discipline. One clarification of the Table I figures is that, through the Western States Arts Foundation, a number of theatre companies (regarded above as Midwestern and West Coast organizations) toured the Rocky Mountain States during 1976, multiplying exposure to the nonprofit professional theatre in that region several times.

Fiscal information provided by the 151 companies has been compiled as follows:

TABLE II

Category	$ Total	$ Average	% of Total Expenses
Total Expenses	77,280,405	511,791	100.0
Earned Income	48,022,826	318,032	62.1
Unearned Income	27,128,152	179,657	35.1
Total Income	75,150,978	497,689	97.2
Income Surplus or (Gap)	(2,129,427)	(14,102)	2.8

Being a labor-intensive industry (later in this report it is shown that two-thirds of the average theatre's budget goes to personnel costs), theatre spending generates increased spending in the community (on such items as hotels, restaurants, and taxis, employee spending, taxes, etc.) at a ratio conservatively estimated (using figures derived from U.S. Chamber of Commerce research) at 5:1.

Taking into consideration that the figure of $77.3 million does not represent the entire field of 176 TCG constituent theatres and that the profession has seen some growth since the close of Fiscal Year 1976, it is safe to say that the total economic impact of the nonprofit professional theatre within its communities around the country exceeds $400 million a year.

It should also be noted that these OVERVIEW Theatres earned only 62.1% of annual expenses. While this percentage for theatre is higher than the earnings rates of the other performing arts disciplines, it nevertheless left an earnings gap in 1976 of more than $29.2 million for the 151 theatres. Grants and contributions raised to cover this gap totaled only $27.1 million, leaving a $2.1 million overall operating deficit representing 2.8% of expenses.

This all boils down to the fact that, for the nonprofit professional theatre to have "broken even" in 1976, it would have had to have charged a 50% surcharge on every ticket sold, on every touring fee, every school program fee, and every other source of earned income. Or, put more graphically, each would have had to do without paying for actors, directors, designers, stage managers, playwrights, sets, costumes, lights and props.

Section Two

core

Forty-nine of the OVERVIEW Theatres supplied detailed information and will be referred to as CORE Theatres for the 1975-76 Fiscal Survey. These 49 have in common nonprofit, tax-exempt status; budgets in excess of $250,000 per annum; actors' salaries based on Actors' Equity Association scale or its equivalent.

Their diversity, however, is salient. They operate in 40 cities in 25 states and the District of Columbia. One company solely tours; two specialize in youth theatre; seven operate in conjunction with universities, although they are fully professional; a number of others have conservatory programs; several offer largely classical repertoires; some have "second stage" projects primarily for the presentation of new work; more than half offer some sort of touring productions.

The 49 CORE Theatres account for 57.3% of the total fiscal activity of the 151 OVERVIEW Theatres discussed in Section One and, because of similar operating and accounting procedures, can be examined and compared in more detail, yielding trends and comparisons which may be applicable to the entire field.

where the money went

During the 1976 season, the 49 CORE Theatres spent a total of $44,295,869, or an average of $903,997.

The 28 TCG CONTROL GROUP organizations, surveyed for each of the past three years, increased in budget by 10.6% since 1975. Their previous year's budgetary increase averaged 9.2%. Taking into consideration that the Consumer Price Index (CPI) grew by 9.3% for the year ending June, 1975, and only 4.8% for the year ending June, 1976, it is clear that a surge in real growth took place among resident theatres in 1976.

TABLE III

	1975			1976		
	% Budget Increase	% CPI Increase	% Actual Growth or (Decline)	% Budget Increase	% CPI Increase	% Actual Growth or (Decline)
Total Expenses for TCG CONTROL GROUP	9.2	9.3	(0.1)	10.6	4.8	5.8

Theatres in the FORD CONTROL GROUP have also demonstrated continued growth through 1976 and are now 192.2% larger in budget size than they were in 1966, although the CPI increase over the decade reduces this growth to about 115% in actual fiscal expansion.

The following expense items emerge for the 49 CORE Theatres:

TABLE IV

SIGNIFICANT EXPENSE CATEGORIES FOR 49 THEATRES

Expense Items	$ Amount	% of Total Expenses
Total Expenses	44,295,869	100.0
Administrative Salaries/Fees	6,427,651	14.5
Artistic Salaries/Fees	11,726,536	26.5
Royalties	963,431	2.2
Production/Technical Salaries/Fees	5,121,689	11.6
TOTAL SALARIES/FEES/ROYALTIES	24,239,307	54.7
Facility Expenses	3,224,998	7.3
Subscription & Promotion Expenses (Salaries not included)	3,938,284	8.9
Materials & Equipment	3,295,921	7.4

The TCG CONTROL GROUP data reveal that the costs of royalties and promotion both advanced an average of 14% in 1976 and that expenses for materials and equipment rose by 24.7%, more than twice the rate of increase experienced for overall expenses.

Salaries, fees, and royalties clearly continue to dominate theatre budgets, as they have to approximately the same extent for a decade. A look at the 28 TCG CONTROL GROUP Theatres shows that salaries and fees (royalties are excluded from TCG CONTROL GROUP data, Appendix D) increase at roughly the same pace as the theatres' overall budgets, ranging from 53.9% of expenses in 1975 to 53.3% in 1976. What "slippage" in personnel costs as a percent of expenses that has occurred is accounted for by the fact that, as theatres grow in size, their salary and fee outlays dip slightly as a proportion of the organization's overall budget. This phenomenon is caused by the larger increases in costs of administration, facilities, development, and promotion accompanying institutional growth.

Taken all together, salaries, fees, fringe benefits, royalties, and other personnel costs account for about two-thirds of a theatre's budget. Indeed, it is this high ratio of personnel expenses that indirectly--but inevitably--cause cost of living increases to have an unusual affect on theatres' overall expenses.

employment

In 1976 the CORE Theatres employed 6,300 people, more than one-third of whom were hired on a season-long, full-time basis. Actor-employment weeks totaled 32,787.

The TCG CONTROL GROUP data show that, although the total number of full-time employees slipped 7.3% from 1974 to 1975, there was a resurgence in 1976, when full-time, season-long employees jumped 11.2% to an average of 57.5 per theatre. The table below indicates categories of theatre employees for the 49 CORE Theatres:

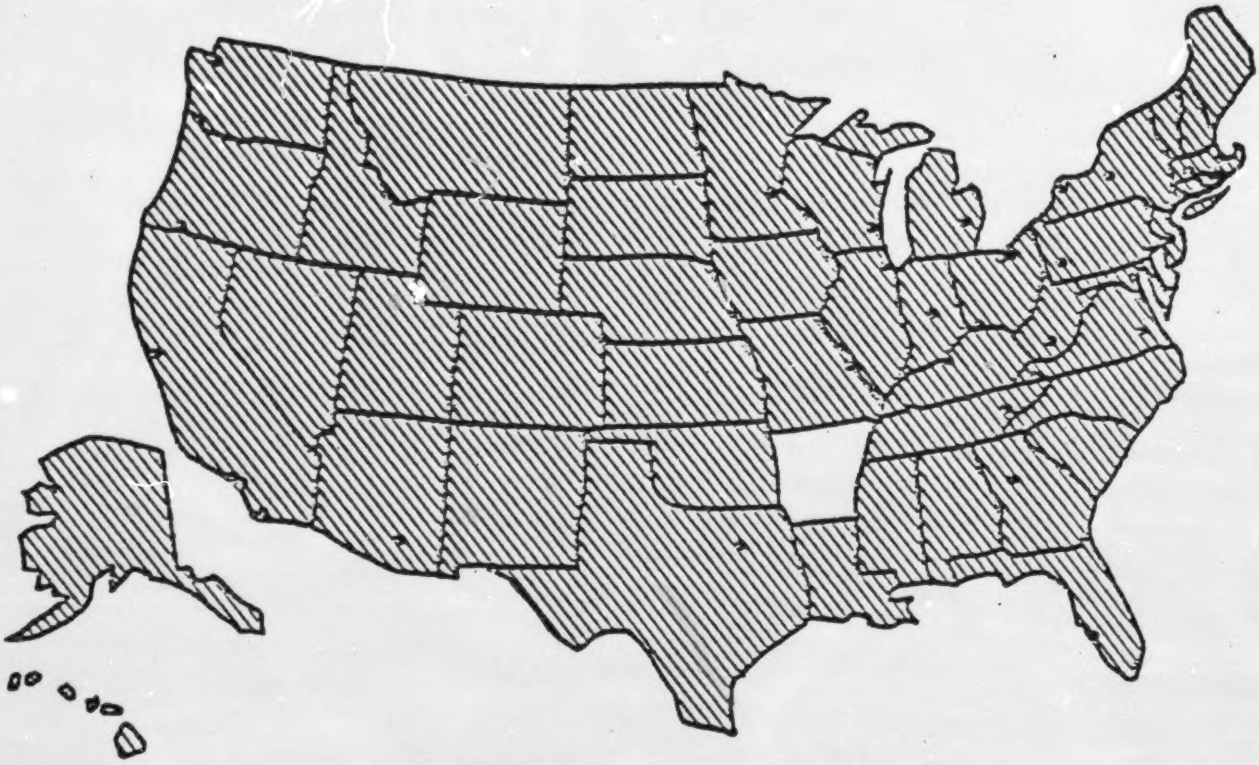
TABLE V

STAFF COMPILATIONS FOR 49 THEATRES

	TOTAL			AVERAGE		
	Season-Long Full-Time	Jobbed-in Part-Time	TOTAL	Season-Long Full-Time	Jobbed-in Part-Time	TOTAL
Administrative	772	567	1,339	15.8	11.6	27.3
Production/Technical	668	1,067	1,735	13.6	21.8	35.4
Non-acting Artistic	261	562	823	5.3	11.5	16.8
Actors	430	1,966	2,396	8.8	40.1	48.9
TOTAL	2,131	4,162	6,293	43.5	85.0	128.5

audience

During the 1976 season, attendance at the resident and touring performances of the CORE Theatres exceeded 6.7 million, with performances taking place in all but two of the 50 states and in Canada, Mexico, and Europe. The average percent of capacity on the mainstage was 78.8%, and 15 theatres reported attendance exceeding 90% of capacity.



GEOGRAPHICAL DISTRIBUTION FOR 49 THEATRES

Dots indicate the 40 cities served by the 49 CORE Theatres. Shading indicates states served by resident and touring performances.

As the following table indicates, the theatres collectively presented 15,317 performances of 522 productions. An "average" theatre offered 312.6 performances of 10.7 productions over a performing season of 27.4 weeks. Roughly two-thirds of these performances were offered as part of mainstage seasons.

TCG ANNUAL FISCAL SURVEY (1975-76)

FINANCIAL AND STATISTICAL COMPILATIONS (FOR 151 OVERVIEW THEATRES)

CATEGORY	$ TOTAL	$ AVERAGE	% OF TOTAL EXPENSES
Total Expenses	77,280,405	511,791	100.0
Earned Income	48,022,826	318,032	62.1
Earnings (Gap)	(29,257,579)	(193,759)	37.8
Unearned Income	27,128,152	179,657	35.1
Total Income	75,150,978	497,689	97.2
Income Surplus or (Gap)	(2,129,427)	(14,102)	2.8
	TOTAL	AVERAGE	
Number of Productions	1,691	11.2	
Number of Performances	34,232	226.7	
Total Attendance	11,943,383	79,095	

Black Theatre Alliance
162 WEST 56 STREET, SUITE 306, NEW YORK, N.Y. 10019 (212) 247-5840

A STATEMENT FROM THE BLACK THEATRE ALLIANCE

The Black Theatre Alliance Staff

Ten years ago when the artistic directors of seven small struggling, but vitally alive New York-based black theatre companies joined together to form the Black Theatre Alliance, a giant step was taken in black cultural history. Though individual black artists had previously involved themselves in cooperative ventures, this was the first time that theatre companies had voluntarily joined forces.

Their motivation was two-fold. It was the time of the Black Consciousness Movement when there was constant stress on working together in cooperative efforts. Secondly, the companies had discovered, through a series of illuminating but painful experiences, that seven small, developing black theatre companies were in no position to compete with the larger, older and more "acceptable" white arts institutions for funding and press attention.

Now, some ten years later, the Alliance has grown into an organization of 61 black theatre and dance companies, located not only in Manhattan and Brooklyn, but also in Queens, Staten Island, Westchester County, Albany, Buffalo and Newburgh, New York, New Orleans, Seattle, Detroit, Philadelphia and Austin, Texas. Artists such as Alvin Ailey, George Faison, Vinette Carroll, Joseph Walker, Rosetta LeNoire, Woodie King, Jr. and 48 others have joined their companies into one Alliance.

Significantly enough, many of the companies who have joined BTA subsequent to 1968 were motivated by the same factors that confronted the original seven founders back in 1968. Over the years funds for black-arts groups have become, if anything, harder to get than they were ten years ago as the private foundations and corporate donors greatly reduced their arts donations. Thus, the black arts groups have become very dependent on funding from governmental sources such as State Arts Councils and The National Endowment on the Arts. A few foundations remain sympathetic to our cause; however, since none of these monies are infinite, competition becomes more and more fierce. Sufficient funding, therefore, remains the most serious problem which confronts the Black Theatre Alliance and its member companies.

However, there is another problem which, in many ways, is a reflection of the funding problem: the continued treatment of black arts activity by most of the major press as a kind of exotic side show to be occasionally patronized rather than viewed as the vital part of the American cultural scene that it is.

Moreover, it must be made abundantly clear that the work of Black theatre and dance artists and companies does not *require* the press for *aesthetic* validation. Yet, given the absolute reality of being forced to compete with "majority-oriented" institutions for funds, and since those who control funding are influenced by attention given arts groups in the press, we are forced to become concerned. Neglect in the daily papers affects our ability to attract funds. Like practically every other arts institution in this country, black or white, large or small, BTA and its member companies are dependent on outside funding to survive and to carry out our artistic objectives.

In the December 1977 issue of *Black Enterprise*, a business magazine, several prominent arts people were asked what they consider the major flaws in the existing funding system. Woodie King, Jr., a BTA member, said: "The main flaw is that most of the funding sources don't believe our art is really that important. They don't believe we can be just as much experts in our discipline as anyone else. Thus, it is easier to get money from one white source if you have already gotten money from another." Ms. Hazel Bryant, another BTA artistic director, and past president of the organization, stated that, "On the public level, the major flaw is that the pot is simply not large enough. When the public funding agencies were set up, minority arts groups were not even included in their calculations, so adjustments have to be made to include us. . ." Ellis Haizlip, a television producer and a long-time black arts supporter, insisted that the major flaw is the absence of enough qualified blacks at the funding decision-making level. "Most all of the arts funding decisions, on both the public and private levels," he declared, "are being made without any significant contribution from concerned black people. . .Black arts institutions doing quality work should get the same consideration as white ones. The way to insure this is to have committed black folks in on crucial funding decisions. . ."

BTA strongly supports these sentiments since a lack of proper funding thwarts our ability to provide much needed services to our large and diverse membership. Currently these include: an information filled monthly newsletter which lists the activities of the member companies and which goes out to over 5,000 people in New York City and across the country; a technical training program whose objective is to help fill the great need in black theatre and dance circles for more, well trained, technicians; the sponsoring of a series of symposiums and seminars on subjects of vital concern to our membership and similar arts groups; the putting together of an annual theatre and dance festival designed to showcase some of our member companies, thereby providing them with broader exposure; the publishing of a journal which will provide scholarly, well-researched analyses of trends and activities in black theatre and dance communities; the publishing of a resource directory of black theatre artists and technicians; administrative, managerial, aesthetic, technical and career counseling to individual artists, emergent theatre and dance groups, students, colleges, and other arts organizations throughout the country.

The Alliance also acts as a central source of information on black theatre and dance, receiving and responding to requests from all over the world including Africa, Europe, South America and Australia. Our offices receive visitors from around the world.

Individuals write to us. Colleges, high schools and elementary schools write to us, as do students and professors doing research papers, and also aspiring young performers seeking information and advice. All these people recognize the Alliance as a spokesman for and defender of the interests of the black arts community, especially its theatre and dance segments.

Although much is being done by BTA's five-person staff, much more needs to be done to aid our 61 member companies in their struggles for growth and development. Much more could be done if funding were more in line with the reality of basic needs. And we are talking about basic needs. For instance, mention has already been made of the need for more black technicians. The same need exists for well trained black administrators. All too frequently funding to one of our member companies has been cut off or cut back because of "sloppy" administrative practices. Often these practices occur, not because the artistic director is deliberately trying to confuse things, but because he or she does not possess total familiarity with the intricacies of administration nor does he or she have the time to devote to these matters. In instances where time is available money to hire experts is lacking. Conversely when some money is available, there are few qualified administrators to be found. Yet, despite this situation, of which many funding sources are aware, there is no on-going program set up specifically for the training of administrators.

BTA, if properly funded to do so, could be of great help to our membership in both these areas. We could bring in the experts in both areas, technical and administrative, and have them work with selected students and interns on a regular basis. We could maintain a pool of qualified professionals who could provide consultant work in various business and administrative areas until some member of the company was skillful enough to take over.

The Black Theatre Alliance was formed out of necessity. Many of those original needs still exist. The Alliance, true to its original mandate, is still trying to be of service to our member companies in their quest to provide the American public with exciting, informative, creative, and entertaining black theatre and dance.

THEATRE COMPANIES

AFRO AMERICAN STUDIO THEATRE
415 West 127 Street
New York, New York, 10027
Dir: Ernie McClintock
(212) 690-2477

AFRO AMERICAN TOTAL THEATRE
36 West 62 Street
New York, New York, 10023
Dir: Hazel Bryant
(212) 581-9110

ALONZO PLAYERS
395 Clinton Avenue
Brooklyn, New York, 11238
Dir: Cecil Alonzo
(212) 622-9058

AMAS REPERTORY THEATRE
1 East 104 Street
New York, New York, 10029
Dir: Rosetta LeNoire
(212) ~~873-3207~~
369-8000

ARTS & CULTURE, INC.
235 West 125 Street
New York, New York, 10027

Dir: Leonard Parker
(212) 864-1261

BILLIE HOLIDAY THEATRE
1368 Fulton Street
Brooklyn, New York, 11216

Dir: Marjorie Moon
(212) 636-7832
(212) 636-0919 (box office)

BLACK SPECTRUM THEATRE COMPANY
120-60 200th Street
St. Albans, New York
Dir: Carl Clay
(212) 341-2790

BREWERY PUPPET TROUPE
1150 Sterling Place
Brooklyn, New York, 11205
Dir: Bradford Brewer
(212) 774-7724

THE FAMILY
Riverside Church Theatre
490 Riverside Drive
New York, New York, 10027
(212) 666-4900

DEMI-GODS
605 Maitland Avenue
Teaneck, New Jersey, 07666
Dir: Joseph Walker
(none)

THE EAST RIVER PLAYERS
32 West 141 Street
New York, New York, 10037
Dir: Mical Whitaker
(212) 690-1120

FREDERICK DOUGLASS
CREATIVE ARTS CENTER
1 East 104 Street
New York, New York, 10029
Dir: Fred Hudson
(212) 831-6113/6114

FRANK SILVERA WRITERS WORKSHOP
317 West 125 Street
New York, New York, 10027
Dir: Garland Lee Thompson
(212) 662-8463

HARLEM CHILDREN'S THEATRE
326 West 42 Street
New York, New York, 10036
Dir: Aduke Aremu
(212) 594-0524

HARLEM OPERA SOCIETY
536 West 111 Street
New York, New York, 10025
Dir: Emory Taylor
(212) 666-7144
(212) 862-3000

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HARLEM PERFORMANCE CENTER
2349 Seventh Avenue
New York, New York, 10027
Dir: Geanie Faulkner
(212) 862-3000

MANNA HOUSE WORKSHOPS
338 East 106 Street
New York, New York, 10029
Dir: Gloria DeNard
(212) 427-6617

NATIONAL BLACK THEATRE
9 East 125 Street
New York, New York, 10035
Dir: Barbara Ann Teer
(212) 427-5615
(212) 427-5616

NEW FAITH CHILDREN'S THEATRE
51 West 81 Street
New York, New York, 10024
Dir: Ernest Hayes
(212) 580-8987

NEW FEDERAL THEATRE
Henry Street Settlement
466 Grand Street
New York, New York, 10002
Dir: Woodie King, Jr.
(212) 766-9295
(212) 926-2292

NEW HERITAGE REPERTORY THEATRE
P.O. Box 146
Manhattanville Station
New York, New York, 10027
Dir: Roger Furman
(212) 876-3272

STATEN ISLAND REPERTORY ENSEMBLE
1245 Park Avenue
New York, New York, 10028
Dir: Charles Thomas
(212) 348-7496

URBAN ARTS CORPS
26 West 20 Street
New York, New York, 10011
Dir: Vinnette Carroll
(212) 924-7820

VOICES, INC.
49 Edgecombe Avnue
New York, New York, 10031
Dir: Jesse DeVore
(212) 281-1200

WEUSI KUUMBA TROUPE
10 Claver Place
Brooklyn, New York, 11238
Dir: Yusef Iman
(212) 636-9400

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DANCE COMPANIES

AIMS OF MODZAWE
33-29 Crescent Street
Long Island City, New York, 11106
Dir: Alice Dinizulu
(212) 528-6279

CHUCK DAVIS DANCE COMPANY
819 East 168 Street
Bronx, New York, 10450
Dir: Chuck Davis
(212) 589-0400

EUGENE JAMES DANCE COMPANY
484 West 43rd Street
New York, New York, 10036
Dir: Eugene James
(212) 564-1026

GEORGE FAISON UNIVERSAL DANCE
615 West End Avenue
New York, New York, 10024
Dir: George Faison
(212) 595-0693
(212) 724-6147

LA ROCQUE BEY DANCERS
169 West 133 Street
New York, New York, 10030
Dir: La Rocque Bey
(212) 926-0188

ALVIN AILEY CITY CENTER DANCE THEATRE
229 East 59 Street
New York, New York, 10022
Dir: Alvin Ailey
(212) 832-1740
(212) 832-7250 (school)

DANCES & DRUMS OF AFRICA, INC.
1043 President Street
Brooklyn, New York, 11225
Dir: Charles Moore
(212) 467-7127
(212) 772-1896

FRANK ASHLEY DANCE COMPANY
Henry Street Settlement
466 Grand Street
New York, New York, 10002
Dir: Frank Ashley
(212) 766-9200

INTERNATIONAL AFRIKAN-AMERICAN BALLET COMPANY
187-03 Baisley Boulevard
St. Albans, New York, 11412
Business Manager: Walter Ince
(212) 299-7738

MARIE BROOKS CHILDREN'S DANCE THEATRE
790 Riverside Drive
New York, New York, 10032
Dir: Marie Brooks
(212) 281-7789

BALLET HISPANICO
167 West 89 Street
New York, New York, 10024
Dir: Tina Ramirez
(212) 362-6710

ELEO POMARE DANCE COMPANY
325 West 16 Street
New York, New York, 10011
Dir: Eleo Pomare
(212) 675-1136

FRED BENJAMIN DANCE COMPA
243 West 55 Street
New York, New York, 10019
Dir: Fred Benjamin
(212) 582-3171

JOAN MILLER'S DANCE PLAYERS
1380 Riverside Drive
New York, New York, 10033
Dir: Joan Miller
(212) 568-8854
(212) 960-8404

OLATUNJI CENTER OF AFRICAN CULTURE
43 East 125 Street
New York, New York, 10035
Dir: M. Babatunde Olatunji
(212) none

DANCE COMPANIES

PUERTO RICAN DANCE THEATRE
215 West 76 Street
New York, New York, 10023
Dir: Julio Torres
(212) 724-1195

RAYMOND JOHNSON DANCE COMPANY
R.D. #2 Box 145 E
Kingston, New York, 12401
Dir: Raymond Johnson
(914) 339-1072

ROD RODGERS DANCE COMP
8 East 12 Street
New York, New York, 10003
Dir: Rod Rodgers
(212) 924-7560

SOUNDS IN MOTION DANCE VISION, INC.
290 Lenox Avenue
New York, New York, 10027
Dir: Dianne McIntyre
(212) 348-2460

WALTER NICKS DANCE COMPANY
250 West 74 Street
New York, New York, 10023
Dir: Walter Nicks
(212) 787-4557
(212) 690-9058

AFFILIATE THEATRE COMPANIES

AFRICAN THEATRE CULTURAL CENTER'S
PAUL ROBESON THEATRE
350 Masten Avenue
Buffalo, New York, 14209
Dir: Celes Tisdale
(716) 884-2013

BLACK DANCE WORKSHOP, INC.
11 East Utica Street
Buffalo, New York, 14209
Dir: Carole K. Welsh
(716) 88207676

FREE SOUTHERN THEATRE
1328 Dryades Street
New Orleans, Louisiana, 70113
Dir: John O'Neal
(504) 581-5019

RITES & REASON
Brown University P.O. Box 1148
Providence, Rhode Island, 02914
Dir: George Bass
(401) 272-3718

AFRO-AMERICAN PLAYERS, INC.
2434 Guadalupe
Austin, Texas, 78705
Dir: Freddie D. Gardner, Jr.
(512) 477-7106

BLACK EXPERIENCE ENSEMBLE, INC.
5 Homestead Avenue
Albany, New York, 12203
Dir: Mars Hill
(518) 482-6683
(518) 457-5651

HUDSON VALLEY FREEDOM THEATRE
134 Grand Street
Newburgh, New York, 12550
Dir: Curt Stewart
(914) 565-6640

WRITERS IN RESIDENCE
11 East Utica Street
Great Neck, New York, 11020
Dir: Ann Early
(516) 829-6596

BLACK ARTS/WEST
722 18 Avenue
Seattle, Washington, 981 22
Dir: Buddy Butler
(206) 329-4111

CONCEPT EAST
19932 Livernois Avenue
Detroit, Michigan, 48221
Dir: Leonard M. Smith
(313) 2365

PHILADELPHIA DANCE COMPANY
6249 Market Street
Philadelphia, Pennsylvania, 1913
Dir: Joan Myers Brown
(215) 472-5015
(215) 472-9702

FREEDOM THEATER
1346 North Broad Street
Philadelphia, Pennsylvania, 191
Dir: John E. Allen, Jr.
(215) PO 5-2793

INDIVIDUAL AFFILIATES

Vinie Burrows
63 Avenue A
New York, New York, 10009
(212) 677-4667
(212) 757-6300

Marc Primus
3098 California Street #1
San Francisco, California, 94115

Woodie King, Jr.
417 Convent Avenue
New York, New York, 10031
(212) 926-2292

THEATRE COMPANIES

Afro-American Studio Theatre, directed by Ernie McClintock, was started around 1968. The seating capacity at the theatre is 110. The capacity sold last year was about 40%, with about 20% returning more than once. They have no membership list, although they have had one in the past; they do not plan to start a new one. The Company tours churhces, schools, and other theatres. They usually play to larger audiences on tour. The company receives funding from the National Endowment for the Arts and the New York State Council on the Arts. The Company has been working with theatre technicians in Nigeria, West Africa and in Southern Africa.

The Hudson Valley Freedom Theatre was founded in August of 1972. The house has a seating capacity of 500. The number of professionals involved is 22. The percentage of seating capacity sold last year is 40%, and 80% returned more than once. They have a membership list of 500 names. The company tours prisons, and performs as part of street theatres. They have received funding from the Housing and Urban Development county agencies and individuals.

The Free Southern Theatre started its operation in June of 1964. They have about six professionals working with them and a seating capacity of 100 where they customarily perform. The Company estimates that 70% of the seats were sold last year, with an additional 65% returning to see other performces. They have no membership list. The company tours colleges, community centers, libraries. They receive 80% of their funding from foundation sources and 20% from individuals.

The Frank Silvera Writers' Workshop began in 1973, and has about 200 people involved in it presently. Seating capacity at performances is about 100, and they have a membership list that numbers about 350. The workshop has had interactions with German writers who came to exchange ideas and see the workshop's work.

AMAS Repertory Theatre began in 1969, and has 53 professionals working with it at the present time. Their seating capacity numbers 94, and the theatre was able to sell 85% of capacity last year. 85% of that audiences is estimated to have returned more than once. They do not have a membership list, but they plan to have one in the future. In the summers in New York, the company goes on tour at schools, parks, halls, in the streets and for senior citizen's groups. The director of the Theatre has appeared on television. Fudning is mostly from the Exxon Corporation and the National Endowment for the Arts.

Franklin Thomas Little Theatre gave its first professional performance in 1952. The audiences it usually performs to numbers about 125, and 55% of seating capacity was sold last year. They have a membership list of over 1,000 names. The company does go on tour, usually to community -based institutions like hospitals and senior citizen centers. It also has done television performances.

The Family was founded in 1973. It comprises a professional company of sixty-five members and has a seating capacity of 250 in a theatre in which they customarily perform. The company sold 40% of its theatre seats last year and has retained more than 30% of their audience who returned. The company holds a membership list, tours across the country in prisons, college, parks;and receives contributions and grants from the National Endowment for the Arts and the New York State Council on the Arts. They toured Holland, Germany with Miguel Pinero's Short Eyes a few years ago.

Al Fann Theatrical Ensemble was founded in 1965. The professionals who make up the company number about fifty. They have no theatre house and perform no shows. They have in addition no membership list and do not plan to initiate one. The company does tour, however, and plays in public schools and colleges when they do. Dr. Helen Johnson, writing of Fann said:

> Fann's own play, King Heroin, first appeared in community facilities in the Bedford-Stuyvesant section of Brooklyn. The theatre sites included schools, hospital, community centers, and the streets themselves.

Fann's Ensemble is presently functioning as a workshop.

The Billie Holiday Theatre gave its first performance in 1972. It has twenty professionals presently working there. The seating capacity is roughly 200 people. Since the theatre is predominantly associated with theatre parties, it is difficult to assess the ~~xxxxxxxx~~ percentage of audience capacity sold last year. Ms. Moon simply said a great deal was sold last year. The Theatre sold 50% of its seats last year with a phenomenal 90% returning more than once. They don't tour, nor do they have a membership list. They do, however, receive contributions. The Theatre has been a house for at least 50% of the other B.T.A. companies. They have had cooperated theatrically with the Caribbean Theatre Companies.

The Afro-American Total Theatre was started in 1969 and is directed by Hazel Bryant. It employs ten professionals, and has a seating capacity of 110 to 200. More than 70% of these setas were sold last year with at least 50% returning more than once. They play to larger audiences when they tour. And they play in parks, community centers, elderly homes on the road. They are presently being funded by federal, state and city agencies. They have had contact ~~xxxxx~~ and cooperated with Haitia, Africa and Guyana. The Theatre does not have a membership list.

The Alonzo Players, headed by Cecil Alonzo, has been performing since 1968 with its first professional debut. They have 33 professionals involved with the company. The Theatre in which they customarily perform houses about 250 people. Of that total about 75% was sold during the 1975-76 season, with an equally large percentage of 70% returning more than once. The company tours colleges, universities in at least fifteen different states, and is involved with countries like Guyana, St. Thomas in the Virgin Islands, and South American countries. They receive contributions from private and public sources including the New York State Council on the Arts. They have no membership list, although they intend to start one.

Black Arts West began in 1973, and presently has 23 people working with it. Their audience seating capacity is 300, and they were able to sell 60 to 65% of their capacity last year. 50% of their audiences returned more than once for their performances. The company has a subscription list and they are making plans to begin a membership list. The company does go on tour to colleges and community-based institutions. They have appeared on local television and have cooperated with countries outside of the United States. Most of their funding comes from foundations, government agencies, businesses and individuals.

The Black Experience Ensemble, Inc., directed by Mars Hill, has been performing since 1968, and has 20 professionals with it at the present time. Their seating capacity is 500, and the Ensemble sold 50% of capacity last year. 90% of the audiences is estimated to have returned more than once to see their performances. They have a subscription list that numbers from one to two thousand. Company tours take them to colleges and community-based institutions. Their appeals have been aired on television, and they have run t.v. spots, which is estimated to have reached 700,000 to 1,000,000 viewers. They would like to have more interaction with othercountries, and have made contacts at Festac (in Nigeria) and in Jamaica. The Ensemble gets most of its funding from the New York State Council on the Arts, as well as privately from businesses and individuals.

The African Theatre Cultural Center, directed by Ed Smith, began in 1968, and has 8 people working with it at the present time. The theatre in which it usually performs seats 137 people, and since January of this year (1977), the seating has been at least 75% filled. The theatre has a 500-name membership list, and plans to expand the list in the future. At the present time, the company does not go on tour. Its major source of funding is the New York State Council on the Arts. They have appeared on television indirectly through the director's university community groups. The Center was the co-founder of Toronto Black Theatre Workshop and has done exchange viewing of plays.

The Harlem Opera Society began in 1959. Ir is composed of 23 professionals. They normally perform in a 1,500 to 2,000 seat theatre. They sold 75% of their seats last year and they tour mainly with few performances in New York, in communities, auditoriums and theatres in other cities. They have appeared on television and performed in Canada and France.

Voices, Inc. began at Carnegie Hall on August 12, 1963. They have 33 people involved with the company. They have ten members in the regional company and 20 members in the national company. The other members are are management personnel. Because the company tours exclusively, they have no regular theatre purse. But when they tour, they perform in municipal auditoriums, opera houses, and theatres of various kinds. They receive funding from NEA and NYSCA. The company has appeared on television and holds a Peabody Award for excellence. They have also appeared in Theatre of Nations, Paris.

The Harlem Children's Theatre gave its first professional performance in 1971. They have presently 100 professionals involved with the company. They perform usually in a theatre that seats about 400. Last year, 75% of their seats were sold, and 45% of the audience returned more than once. They have no membership lists, but they do plan to initiate one. The company tours colleges and schools and usually plays to larger audiences while onstour. The company have appeared on television, and receives funding from foundations and other sources. They also have had contact with theatre companies outside the United States.

Concept East (Detroit, Michigan) began performing professionally in 1969. They have, at the present time, 50 professionals as a part of the company. They usually perform in a theatre seating at least 500. Last year, 75% of their seating was sold, with 90% returning more than once. The company does tour, but does not believe their audiences are larger than when they perform at home. They do receive contributions and the tours usually take them to colleges and universities. They have also worked with other theatre companies outside the United States.

Alvin Ailey City Center Dance Theatre first began in 1958. The number of professionals involved now is 80. The seating capacity of the theatre in which they usually perform is 3,000; and in the fiscal year 1975-76, 70% of the seating was sold. Out of that number, 55% returned more than once. The company has a membership list of 700 people, called the Friends of Alvin Ailey. The Company tours colleges and universities. The Alvin Ailey School teaches dance to over 5,000 members. They receive funds from NYSCA, NEA and private contributors. They perform yearly in countries such as Japan, Africa, Cuba, Spain, Venezuela, and Israel. The Company has appeared on television a number of times.

The Ballet Hispanico, which involves 39 professionals, gave its first professional performance in 1970. They perform to audiences numbering from 350 to 700. 70% of capacity was sold last year, and 50% of that audience returned more than once. Their membership list numbers about 100, and they receive private and public contributions. When the company goes on tour, theyperform at universities, theatres, and schools. They have appeared on television in the past.

The Olatunji Center of African Culture was formed in 1957. They have about 50 professionals involved with the company. The company receives funding from the NYC Cultural Affairs Office, NEA and NYSCA. They tour mostly colleges and public schools. The company has appeared on many t.v. shows, including Johnny Carson, and Merv Griffin. They have been cooperative in dance and other aspects of the African aesthetic with Japan, Africa, and the Caribbean.

The La Rocque Bey Dancers started in 1960. They have 50 professional dancers, drummers, and other technicians as part of their organization. They usually play to packed auditoriums, stadiums with capacities between 5,000 and 50,000. Last year, they sold 25% of their seats. But at least 50% returned more than once. They tour concert halls, stadiums, theatres, and universities all over the United States. They have been involved in various cooperative aesthestic endeavors with countries such as Canada, West Germany and Africa.

The Rod Rogers Dance Company, made up of 28 professionals, first performed in 1967. Its audiences number from 200 to 2,000, and last year, the company sold up to 80% of capacity. 80% of the audiences returned more than once to see their performances. They do not, nor do they plan to have, membership lists. Company tours brought them to university campses and theatres. They have appeared as well on television, and have traveled to the Virgin Islands. Their major sources of funding is from the National Endowment for the Arts and the New York State Council on the Arts.

The Buffalo Black Dance Workshop is headed by Carole Welsh. The Company ran its first performances in 1972. It consists of nine professionals, and has normal theatre seating capacity of 325. The Company sold 70% of its seats last year, and 35% returned to more than one performance. They have an informal membership list. The company tours high schools, churches, colleges and other theatres. They receive NEA and NYSCA funding.

The Philadelphia Dance Company performed professionally in 1972 with 9 members. They have an enormous theatre, seating 1,100. They sold 75% of their house in 1975-76, and retained 50% of that number who returned at least twice. They maintain a membership list but does not tour. They also receive contributions. They have appeared on television.

Walter Nicks Dance Company was started in 1972. The Company tours theatres and university halls, and auditoriums. They receive funds from the New York State Council on the Arts, and individuals, and has appeared on television.

The Fred Benjamin Dance Company was begun in 1972. It now has a professional company of 20, and a seating capacity of 500. Exactly 100% of these seats were sold during the last year, with 75% returning more than once. The company has a membership list of 500, and receives funds from C.A.P.S., N.Y.S.C.A. The director, Fred Benjamin, has taught in Holland, France, Switzerland, Spain, and has choreographed for the Modern Dance Company of Finland. He is currently trying to build a Europeran audience when the company tours abroad.

Joan Miller and the Chamber Arts/Dance/Players were founded in February 1970. The number of professionals involved is 15. The seating capacity is 200, with 90% sold in 1976—and 45% returning more than once. They have a membership of 4,000 and plays on tour to universities, churches. The company has appeared on television.

The Raymond Johnson Dance Company first performed professionally in 1974. The Company consists of eight professionals. They normally perform in a theatre with seating capacity between 200 and 400. They tour universities, minority cultural centers throughout the United States. The funding sources are NEA and NYSCA.

The Dianne McIntyre Sounds in Motion Dance Visions began in 1972, and is now comprised of twenty professionals. They usually perform in a theatre whose seating capacity is 500. 80% of capacity is estimated to have been sold last year, with a nominal percentage coming back more than once. They do not have a mailing list, and they do not plan one at this time. They do go on tour to universities, and funding comes mostly from NEA and NYSCA, with little or no private funding. They have appeared on prime time television in the past.

The Eugene James Dance Company started in 1967 with its first performance at the YMHA. The company sonsists of 17 members. The seating capacity in the theatre they usually perform in seats 250. They have a membership list, and they tour colleges and public schools during the year.

The Eleo Pomare Dance Company performed for the first time in 1958. They have a total of 23 dancers, and they usually perform in a theatre that seats from 350 to 3,000. During the year 1975-76, they sold 60% of their seats, and 40% returned more than once. They do not at this time have a membership list, but they do plan to start one in Fall 1977. The Company tours and usually plays to larger audiences on tour in concert halls, auditoriums and colleges. They have received funding from NEA, NYSCA and private contributions. They also have appeared on television.

The fiscal problems of both New York State and New York City represent a fundamental limitation on the prospect of governmental support at levels which are anything like adequate. New York City, for example, has only a total of 1.5 million dollars, in 1976, and 1.4 million in 1977-78 to distribute as program grants to all of the cultural institutions in the City.* The vast bulk of even these small sums is, however, committed to long-standing institutions such as Lincoln Center, the Brooklyn Philharmonic, and Shakespeare in the Park. In fact, the City has only $240,000 per year to distribute on a competitive basis to all of the other cultural institutions in the city. This means that the City can only make about 75 grants ranging from $100 to $ 500 in the year 1977-78; and they will only fund 50 percent of any project.**

In the past the City's contribution to minority arts groups has been barely minimal. Hispanic groups received only .03 percent of discretionary program funds and Black arts groups less than one percent last year. This is a policy which is in the process of being changed, and we can only strongly recommend, and insist, that the City recognize the impr importance of using its limited funds to benefit the population of a city which is now 42 percent non-white. We also recommend that there be a ten-fold increase in the amount of discretionary funds available for programmatic development. This seems a barely adequate level of funding for so crucial a resource.

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*The bulk of the Department of Cultural Affairs budget of roughly 22 million dollars is committed to fixed capital budget allocations to "primary institutions" like the Metropolitan Museum and the Bronx Zoo.

**Department of Cultural Affairs. Program Guidelines: 1977-78. April, 1977, p. 7.

The City has also established a useful set of guidelines for determining which cultural groups should receive a share of the available funds. The City's first priority is to fund programs that reach "communities inadequately served by existing cultural resources." This need can be most clearly,directly, and immediately met by Black theatre and dance companies which have been developing outreach cultural institutions, and street theatre, to neighborhoods without any other means of cultural media.

In order to more effectively deal with the many difficult policy and program decisions concerning the allocation of limited resources in a predominantly Black and Hispanic city, it is recommended that the Mayor's Committee on Cultural Policy be expanded to include representatives of Black theatre and dance. At present, there are no representatives from either the Black or Hispanic communities on this committee.

With limited resources it is clear that there are a number of ways of improving the short and long-term fiscal options of cultural institutions. One of the more innovative and useful has been the formation of a short-term loan program by the Theatre Development Fund and the Cultural Council Foundation. The use of limited funds to invest in certificates of deposit which then are multiplied by banks, such as Chase, for low-interest, short-term loans solves one of the needs of theatre and dance companies for cash flow deficits. This program could readily be expanded by the judicious use of City, or State, deposits or through the investment of a small portion of revenue sharing funds. The approach to solving the short-term, cash flow problems of companies should, however, be augmented with a low-interest, long-term loan program for investment in capital improvements in such things as lighting equipment, stage props, and the rehabilitation or refurbishing of theatres.

Another method of improving the utilization of scarce resources is to pool limited funds to support technical assistance organizations such as BTA and AHA. These organizations need to be treated by funding agencies as a separate and necessary adjunct to the effective management and support of minority arts programs. They should not be put in the position of competing for funds with performing companies but established as a separate category of need. These institutions, when freed from the debilitating necessity of staying alive, can provide a range of technical and audience development services to smaller companies. The principles of economy of scale will work with administrative and other concerns, and is clearly an area of service welcomed by Black theatre and dance companies.

It is also clear that the maintenance of such institutions will supply some of the expertise to respond to the objection that money alone is not the answer to the problems of many theatre and dance companies. It is indeed vital to find the flexible mechanisms for assisting smaller companies to develop so that they can creatively and efficiently handle additional resources. Such services can assist developing companies to develop logically and consistently. Such mechanisms can then begin to evaluate the needs of member companies establishing priorities of need. These self-defined priorities can then be utilized in the formulation of consistent, long-term policies and funding goals of use in integrating federal, state, local, and private funding. Clearly, there is a need to begin to tackle the absence of a coordinated policy for all levels of funding and assistance.

THEATRE COMPANIES.

Membership List	Main Problems	Ways to overcome Problems	Kinds of Assistance Needed	Ways of Sharing with other Cos.	Need Audience Development	Share A Expense
yes	money, administration, publicity	money		no	no	yes
no	money	money		coop. utiliz. of member dancers & choreographers	yes	yes
no	finances	better financing and money		n.a.	n.a.	yes
yes	finances	money	could benefit from an outsider	shares her expertise in theatre	yes	yes
no	finances	better administration		involved with many other orgs.	yes	yes
no	adequate rehearsing fac.	money & new facility		working mainly as a workshop	no	no
no	administration	better administration			yes	yes
no	funds	funding; permanent home theatre		if I need something, I call them up	yes	yes
yes	personnel; lack of facility; more volunteers	permanent loc. & more staff		work closely with dancers	yes	yes
yes	publicity	money		work w. Black Dance Workshop: share technical and acting people	no	yes
no	money	money	need better staff all around, and better publicity	borrow & lend equipment	yes	yes
no	space and volunteers	more space	need stronger board	anyway we can help	no	yes

ATRE COMPANIES (page two)

Membership List	Main Problems	Ways to overcome Problems	Kinds of Assistance Needed	Ways of Sharing with other Cos.	Need Audience Development	Share Advt Expenses
no	money	need nationwide pgm. to support arts w/ profit-sharing		exchange actors w/other companies	yes	yes
no	lack of staff	better personnel		provide house for member companies	yes	yes
no	competent staff; audience development; fund-raising.	competent staff; good audience developer; money		very little bec. of location	yes	yes
yes	funding and permanent fac.	new funding sources; fund-raising campaign		work w/ TRC; Harold Youngblood	yes	yes
yes	more money	more money	need expertise in focusing financial invest. for non-profit org.	writing proposals for organizing of arts administrators	no	yes
yes		fund-raising; technical		yes	yes	yes
yes	money	money		no	yes	yes
	money	money		yes	yes	yes

DANCE COMPANIES

Membership List	Main Problems	Ways to overcome Problems	Kinds of Assistance Needed	Ways of Sharing w/other companies	Need Audience Development	Share Advt. Expenses
yes	funding	more regular funding & more performances			yes	yes
yes	finances	new and better funding sources		donate space; participate in events; patronize other members	yes	yes
no	money	more funding; more financial support		free use of our studio	somewhat	
yes	overhead costs & expenses	BTA can help by hiring smaller companies; help in advertising		advising; choreographing; patronizing performances	yes	yes
no	administration; fund-raising; more work for dancers	money		exchange teachers; provide information	yes	yes
yes	no seed money	money			yes	
yes	staff; dancers audience developing			only with one other company bec. of location	yes	yes
yes	more work	better management; tours			no	yes
	funding	continual professional management bookings; contributions		as BTA member	some	maybe
yes	money; administration; technical staff	money		not right now	yes	yes
no	money	money		not too much	yes	no(?)
yes	transportation; set; costumes	station wagon; van			no	maybe
no	space; poor	better funding				